

THE MIND'S EYE: A CULTURALLY RELEVANT PEDAGOGY
IN COLLEGE ENGLISH WITH MULTILINGUAL POPULATIONS

by

Tara Aline Thompson

Dissertation Committee:

Professor Ernest Morrell, Sponsor
Professor Randi Dickson

Approved by the Committee on the Degree of Doctor of Education

Date 16 May 2018

Submitted in partial fulfillment of the
requirements for the Degree of Doctor of Education in
Teachers College, Columbia University

2018

ABSTRACT

THE MIND'S EYE: A CULTURALLY RELEVANT PEDAGOGY IN COLLEGE ENGLISH WITH MULTILINGUAL POPULATIONS

Tara Aline Thompson

This dissertation study explores the relationship between Ladson-Billings' (1992, 1994, 2006) early scholarship and work with Culturally Relevant Pedagogy (CRP) frameworks and the literacy practices of the multilingual students in my community college classroom. This qualitative, interpretive case study draws upon CRP and sociocultural frameworks to specifically investigate the visual, media, and technological literacy (multimodal) practices in a community college developmental English class for multilingual students. When visual, media, and technological literacy practices are purposefully included in a CRP framework and curriculum, it helps to reposition both teachers' and students' conceptual understanding of language acquisition.

Two important aims of this study are to fill an existing gap of literature around the CRP theoretical framework and strengthen it with the specific inclusion of college-level, multilingual student's use of visual and technological literacy practices for the acquisition of English literacy. This in turn helps to legitimize the inclusion of visual and technological literacies into curriculums designed especially for multilingual students which are also adaptable for any class.

In this study, my classroom serves as the primary unit of analysis (Merriam, 2009). I present the multimodal practices of four student participants as “cases” or portraits to illustrate the study’s findings. I am interpreting/defining the multimodal productions my students create as their observable literacy events (Barton & Hamilton, 2000; Heath, 1992) and their literacy practice is the ongoing act of creating and engaging with visual, media, and other related technological literacy practices. The act of students creating multimodal productions, “visual interpretation,” is the specific visual literacy practice this study investigates triangulated with students’ interactions on a group Facebook page and digital story compositions.

Using a reflexive model (Luttrell, 2010b) of research and additional grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) to analyze data, findings for this study reveal that a curriculum utilizing multimodal literacy practices promote Ladson-Billings’ (1992, 2006) three tenets of CRP: academic excellence, cultural competence, and sociopolitical consciousness in the following ways: First, the curriculum acknowledges students' multiple literacies and cultural backgrounds. Second, the curriculum enables students to become personally invested and more engaged in their academic participation, productions and achievement. Third, the curriculum raises students' competencies in reading/writing comprehension, deconstruction, and production of subsequent multimodal texts as it privileges students’ own literacy practices. Therefore, visual literacy practices should be a mechanism for achieving and representing these tenets of a Culturally Relevant Pedagogy inside college classrooms with curriculums designed for multilingual students.

© Copyright Tara Aline Thompson 2018

All Rights Reserved

DEDICATION

For my mother,

Aline,

whose only request was that I finish school.

She exists in these pages.



ACKNOWLEDGMENTS

“No one is an island” is what I have said throughout my entire experience of graduate school at Teachers College. I appropriated Donne’s line to say that I could not have finished my dissertation or the program without the love, support, and help of many others. I could never have accomplished this all on my own.

I must first thank my Dissertation Committee, my sponsor, Ernest Morrell, Randi Dickson, Yolanda Sealey-Ruiz, and Corbin Campbell. I am so glad you have seen me and my students. Ernest, Yolanda, and Randi, you have lead me faithfully throughout my journey at TC and set me on a path of becoming an amazing teacher and human being. I am thankful for your wisdom, your time, and patience with my work as it has taken so long to get where it is today.

I thank my students, Nancy, Ronald, Alec, and Marisol for your generous participation in this study. I thank the rest of my class for enduring my annoying antics in collecting your data and I thank you all for being the most wonderful group of students to teach and learn from this past year.

I give thanks to early mentors in my life from my days in Virginia. Thank you to Donald Gallehr and Jon Burton for guiding me early on and helping to shape me into the compassionate teacher I am today. Don, your class got me through trying times while my husband Trent was deployed overseas. Jon, your thoughtful attention as my mentor when I first began teaching was incredible. I am a better person and teacher in learning from both of your examples.

This dissertation is also for my earliest mentor, Linda Parish, the first person who told me my writing was beautiful when I was only sixteen years old, who set me on the

path to becoming a teacher like her. You have watched me grow up and you have never stopped being my teacher. Thank you for you reading drafts of this manuscript, but more importantly, thank you for your belief in me.

To the rest of my family in Texas: Dad, Jamie, Misty, Hannelore, Bo, Monica, and my extended relatives, I am eternally grateful for your unconditional love and patience. I know I have missed out on much because of this work and life in New York City, but I am coming home soon, and I promise I won't have any work to do during this visit. I also thank my best friends, an extension of my family. To Brooke and Shelby, I thank you both for knowing me so honestly and completely. Your loyalty, emotional support, and encouragement has fueled me to keep going when I wanted to quit. To my "other moms" Cheryl Carreker, Ashley Massey, and Linda Parish you have nourished me. My mother is smiling down on your efforts and saying, "Good job." I am so thankful for the Tauntons, my other family. You are simply the best and I thank you for feeding and loving Trent and me like one of your own. To the Taunton twins, David and Eric, you've kept it fun all these years. I'm honored to call you my childhood friends. David, where's my pizza?

I also give thanks to my cohort from TC. Danielle Filipiak, Ben Villarreal, Elizabeth Sevilla, and Nick Sousanis. Knowing your experiences and struggles while in this program with me has inspired me. Watching you all accomplish the amazing feat that is finishing a program and dissertation always gave me strength to move forward. You have been the racers ahead of him motioning for me to "C'mon" and reminding me that I could do this.

To Margot Nasti, your words of encouragement have been an echo of my mother and a light of hope in dark times. Our shared life experiences connect us in ways that continue to astound and simultaneously comfort me. You have nudged me to move when I felt frozen. Your friendship is steadfast. You have nurtured my soul.

To Sharmaine Browne, your friendship has been essential in knowing this struggle all too well with me, breaking bread with me, and sharing your family and home with me. I am most at ease in your presence. Loving and comforting comes natural to you and feeds others like myself.

I must also thank my other cohort at the college where I teach. Gabrielle Kahn, Janine Graziano, Tina Orsini, Michelle Gabay, and Martha Cummings you have all been serious supporters of my work and me. I thank you all for your mentorship and support throughout this endeavor. Your hugs, encouragement, and general care has pulled me through this process. I especially thank Martha Cummings for being the primary reader for drafts of this work. Your candid nature and comments are of the highest value to me. It has seriously been a pleasure and much fun working with you. Your influence and guidance can be found in these pages. I thank you for teaching and pointing me in the direction of my informal TESOL education. The work here is a testament to your greatness as an instructor and expert in teaching multilingual students.

Finally, this work is also dedicated to my husband, Trent Thompson. Thank you for everything. You have been there and seen me through every step of the way. You have witnessed the good and the bad and you have remained. I will always love you for this.

T.A.T.

TABLE OF CONTENTS

	Page
I - INTRODUCTION AND BACKGROUND	1
Purpose of Study and Chapter Overview	1
Vignette: How Many Languages Do You Know?	1
Statement of the Problem	2
Aims of Study and Guiding Research Questions	5
Justification for a CRP Framework	7
Conceptual and Theoretical Frameworks	11
Rationale and Benefits	21
II - REVIEW OF RELEVANT LITERATURE	23
Overview	23
Politics of the Multilingual Classroom	24
The Beginnings of Linguistic Containment	25
Institutional Concerns	29
Ideological Forces, Discourse, and Restrictive Language Practices	32
Multiculturalism, Good Teaching Models, and Future Frameworks	39
(Critical) Media Literacy and Popular Culture	45
Controlling Forces	46
Expanding Definitions of Literacy and Applications.	51
Visual Literacy: An Introduction	59
Visual Literacy as Theory	61
Cognitive approaches	62
The pictorial turn and multimodality.	63
Expanding the theory (the 2000s).	67
Visual Literacy as Practice	71
Moving Forward	74
III - RESEARCH DESIGN AND ANALYSIS	76
Overview	76
Pilot Studies: Helping to “Case” the Site	79
Case Study	83
Advantages of Case Study in the Multilingual Classroom	83
The Participants	85
The Site: Classroom and Surrounding Context	87
Teacher/Researcher’s Positionality	90
Timeline	93
Fall: Semester One	93
Spring: Semester Two	95
Data Collection	98
Observations	98
Artifacts: Facebook Posts, Visual Interpretations, and Digital Stories	99
Student Dialogues	100
Data Analysis	100
Theoretical Sampling	103

Triangulation	104
Transformational Validity	106
Limitations	108
Significance and Contributions to the Field.....	108
IV - THE CASE	110
Overview	110
The Accelerated College ESL Program	111
Structure	111
Principles.....	117
Establishing an Ethic of Caring for and Nurturing Students	122
The First Meeting.....	122
Supportive Faces	124
Maintaining an Ethic of Care Early On	125
Teacher: A Portrait.....	128
Origins Begin with Mothers: The Frame	128
Teaching with Love	129
Teaching at OCC.....	130
Expanding My Educational Worldview.....	132
Organically Falling Into Teaching Multilingual Students.	133
Students: A Group Portrait.....	135
Starting Out	135
Social Dynamics	137
Sacrifices and Struggles	138
Case Study Participants.....	139
V - A CASE STUDY OF FOUR STUDENT PORTRAITS	140
ACROSS THREE LITERACY PRACTICES	140
Overview: Presentation of Findings.....	140
Quantitative Findings.....	141
Facebook	144
Medium is the Message	146
Political Identities	154
Visual Interpretations.....	159
Visualizing Reading.....	162
Alec	162
Marisol	171
Associations and Parallels.....	176
Ronald	177
Nancy	184
Digital Stories	191
Confidence and Camaraderie	194
Nancy	195
Marisol	199
Collaboration and multiple Perspectives	201
Ronald	201
Alec	203

VI – CONCLUSION: IMPLICATIONS FOR COLLEGE TEACHERS OF MULTILINGUAL POPULATIONS	206
REFERENCES	212
Appendix A: First Day Student Information Form	223
Appendix B: Learning Community Syllabus, Fall 2016	224
Appendix C: Learning Community Syllabus, Spring 2017	226
Appendix D: ESL Course Syllabus, Fall 2016	228
Appendix E: ESL Course Syllabus, Spring 2017	231
Appendix F: Shared Assignment; Digital Story, Fall 2016	235
Appendix G: Shared Assignments with Speech 21, Spring 2017	237
Appendix H: Shared Rubric for Digital Stories, Fall 2016.....	238
Appendix I: Rubric for Digital Stories, Spring 2017	241
Appendix J: Rubric for Essays, Spring 2017	243
Appendix K: Visual Interpretation Instructions No. 1, Spring 2017	245
Appendix L: Visual Interpretation Instructions No. 2, Spring 2017.....	246
Appendix M: Rubric for Visual Interpretations, Spring 2017	247
Appendix N: Rubric for Assessing Facebook Activities, Spring 2017	248
Appendix O: Post Interview Questions, Fall 2016	249
Appendix P: Visual Interpretation Interview Questions for all students	250
Appendix Q: Exit Interview Questions, Fall 2016 to Spring 2017	251
Appendix R: Interview Questions for Sample Case Participants	252

LIST OF TABLES

Table		Page
3.1	Research Questions	77
3.2	Notebook Entry for Classroom Observational Field Notes	85
3.3	Continents and Countries of Student Participants	87
3.4	Fall Learning Community Course Descriptions (Semester One)	89
3.5	Spring Learning Community Course Descriptions (Semester Two)	90
3.6	Alignment of Research Questions to Data Points	105
4.1	ESL Learning Community Principles	119
5.1	Pre and Post Program Results of Year-Long ACE Program	142

LIST OF FIGURES

Figure	Page
1.1	Visual Metaphor for Theoretical and Conceptual Frameworks13
3.1	Data Groups for Case Study98
4.1	Fall ESL Learning Community Sample Schedule115
4.2	Spring ESL Learning Community Sample Schedule.....117
5.1	Ronald and Alec’s Response to Facebook Discussion Question.....148
5.2	A Selection of Nancy’s Facebook Posts with Files and Links150
5.3	Students Asking Questions for a Speech Exam151
5.4	Marisol Requesting Classmates to Create a Facebook Study Group.....152
5.5	Ronald’s Visual Interpretation about Popular Culture Knowledge153
5.6	Marisol’s Political Posts156
5.7	Nancy’s Political Posts158
5.8	Alec’s Visual Interpretation #1163
5.9	Alec’s Visual Interpretation #2165
5.10	Alec’s Visual Interpretation #3169
5.11	Marisol’s Visual Interpretations #1 and #2.....173
5.12	Ronald’s Visual Interpretation #1178
5.13	Ronald’s Visual Interpretation #2182
5.14	Nancy’s Visual Interpretation #1186
5.15	Nancy’s Visual Interpretation #2188

5.16	Nancy's Visual Interpretation #3	190
5.17	Fall Digital Story Assignment	193
5.18	Spring Digital Story Assignment	194

I - INTRODUCTION AND BACKGROUND

Purpose of Study and Chapter Overview

The purpose of this study is to explore the relationship between Ladson-Billings' (1992, 1994, 2006) scholarship and work with Culturally Relevant Pedagogy (CRP) frameworks and the literacy practices of the multilingual students in my community college classroom. These frameworks and literacy practices are the foundation for students' academic success. This qualitative study draws upon CRP and sociocultural frameworks to specifically investigate the visual, media, and technological literacy practices in a community college developmental English class for multilingual students.

The structure of this chapter opens with a vignette that captures a portrait of my classroom on the first day of the semester. The next section following the vignette articulates problems that I see currently afflicting multilingual students and programs within the community college where I have conducted this research. Following this problem statement is my justification for implementing a CRP framework in a multilingual college classroom that includes an example of such a program that emphasizes tenets of a CRP framework. The chapter concludes with a more in-depth look at the conceptual and theoretical frameworks that ground this study including: CRP, sociocultural, critical media, popular culture, and visual literacy.

Vignette: How Many Languages Do You Know?

Since I began teaching English to multilingual students I begin every first class the same way. I enter the room, set down my belongings, write my name on the board, introduce myself, and then ask my new students a question: "How many different languages do you know?"

At first, the students look around at each other, curious to know who the first brave person will be to answer. And it happens. “Three...two...three...three...four...three...two...three...three...five (“Woah!”) ...yeah Russian, Tajik, Uzbek, Persian, and English...three...four...three.” This goes on for about twenty students.

I remark excitedly about how many languages they all know. Then, I tell them to ask me how many languages I know. They ask. I say, one, English. Eyebrows are raised in surprise. They feel surprise in two ways. First, they feel surprise that their American English teacher cannot speak any other languages. Sometimes I joke and say, “Okay, I can speak Spanish fairly well if I’m in Costa Rica.” They laugh and some of the Spanish speakers might take the opportunity to ask me how I’m doing, in Spanish of course.

Finally, I point out again that the average number of languages known in the classroom is three and that these students, though they are enrolled in a remedial “ESL” (English as a Second Language) class, that they are in fact anything but remedial. They are multilingual speakers enrolled in a college-level course and expected to perform accordingly so. I tell them they actually have an advantage from monolingual speakers like myself because they have a stronger, more vibrant linguistic arsenal at their disposal and much more metalinguistic awareness to be able to write three full page essays in English. (Sometimes they gasp when I say that last part.) I tell them they will inevitably rise to the task at hand and they will be stronger and more confident students for it.

They do not disappoint me.

Statement of the Problem

According to the most recent fall semester enrollment profile approximately 41.1% undergraduate students enrolled (n = 96,865) within the City University of New York (CUNY) community colleges speak a native language that is not English. This percentage is represented out of 138 documented languages. Also, 37.4 % of these students were born outside of U.S. mainland. The campaign known as Complete College America, or CCA, (*Remediation*, 2012) claims that many non-native English speakers will begin their college careers in developmental classes. Developmental classes are required courses that students who have not passed their college entrance exams must complete to be “college ready.” Students are placed into “levels” per their placement test

scores. Students must complete and satisfactorily “pass” these levels to move forward and retake placements exams before being allowed to enroll in freshman composition for college credit. CCA also posits that a larger percentage of these students fail to graduate because developmental courses do not serve the students’ needs, though the campaign does not provide a definition or explanation of what those students needs are. This is unfortunate because understanding the needs of language learners is essential and our aim as educators is to promote students’ academic success. Though these students are labeled as ELL (English Language Learners) they are in fact multilingual. Throughout this study I will consistently refer to my students as simply students, language learners, or more accurately as “multilingual” in agreement with recent calls for a paradigm shift to discontinue the use of identifying labels that have negative connotations which place emphasis on either the subject and instruction (English) or what skills students lack. The identifier “multilingual” is more inclusive, accurate of students’ language usage, and absent from it are all connotations of deficiency that is implied with other labels including “Limited English Proficient,” “English as a Second Language,” “Remedial,” or “Developmental” (Garcia, Kleifgen, & Flachi, 2008; Hickey, 2015; Ovando & Combs, 2018; Rose, 1985). It is therefore critical that we question whether or not community colleges are adequately addressing the shifting demographics and dynamic literacy practices among their multilingual student populations in this digital age. The mission statement at my college advocates for the following:

- Promote critical reading, writing, and thinking
- Develop student competence in information literacy, oral communication, quantitative skills, and technological literacy
- Promote civic engagement, global awareness, civility, and respect for diversity

- Provide lifelong learning opportunities in credit and noncredit programs for the non-traditional as well as the traditional student
- Provide comprehensive services that address student needs in order to support academic success
- Respond to the educational, social, cultural, and economic needs of the communities being served (“Mission” n.d.)

Though the needs of multilingual students are not explicitly addressed in the mission statement above, we might assume they exhibit several characteristics of “non-traditional” students. CCA argues that developmental programs (most of which accommodate multilingual students) should be eliminated because these programs do not work because too few students enroll in credit-bearing courses and even fewer will make it to graduation. In CCA’s view the time it takes for multilingual students to get their skills up to par with the “traditional” student is too long. This cannot be the full picture.

Most students, but especially multilingual students who have not yet passed their placement exams, drop out of college due to the extenuating circumstances that affect their lives. These circumstances include adjusting/assimilating to a new culture, or socioeconomic conditions, which are often a result of having limited access to higher education in the first place (Lax, 2012). Additionally, learning a new language and its Discourse (Gee 1989) cannot realistically happen in a single semester. Thus, time is a necessity, though to many students this often translates to a kind of oxymoronic “patient urgency.” Students are frustrated by the time it takes to learn a new language and understandably want to accelerate, but they must also come to terms with the fact that full mastery of a language and its Discourse takes time. To bolster their argument that developmental courses should be eliminated, CCA cites a study conducted by the Community College Research Center at Teachers College, Columbia University in New York (Jenkins, Jaggar, & Roksa, 2009) using statistical information on graduation rates

to illustrate how students do not move out of developmental classes fast enough.

Contrarily, that same study explicitly states, “it is important to note that these findings do not imply that developmental instruction is not effective or not needed” (p. 13). CCA either overlooked that crucial point or omitted it from their research.

There is still more to this picture. Multilingual students continue to be marginalized within our growing multicultural colleges. Further complicating this situation are shrinking developmental programs aside an increasing pool of qualified instructors trained in TESOL/Applied Linguistics instructors to teach these students. Those who do teach in these programs can often feel overwhelmed by how to engage students and address their complex and varying needs to stimulate their academic achievement. Research (Darder & Uriarte, 2012) has shown that multilingual students have not been given the same opportunities for academic achievement as mainstream students.

Aims of Study and Guiding Research Questions

The idea of having students create their own multimodal productions came about as result of me trying to find a different way for English language learners to tap into their multiple literacies and their assets as multilingual students. I came up with the idea of students creating what I term, “visual interpretations” after reading about visual arts research methods that preservice teachers utilized as form of emergent inquiry (La Jevic & Springgay, 2008). I chose the term, visual interpretation specifically because I want to emphasize that with this literacy practice, students are doing much more than just summarizing the text in cognitive terms. In the act and process of creating visual interpretations students are able to visually illustrate critical and higher order thinking

levels. Though research exists about visual literacy practices among multilingual adolescents (Frey & Fisher, 2008; Hobbs, 1997; Jenkins, 2006; Kress, 2003; Morrell, 2001) this study attempts to branch out from those studies by asking three research questions:

1. How does one teacher incorporate the visual and technological literacy practices of multilingual students in a community college English classroom?
2. How might students' visual and technological literacy practices promote the outcomes of a Culturally Relevant Pedagogical framework? (academic achievement, sociopolitical consciousness, and cultural competence)
3. How might an educator measure growth and change within a CRP framework for college multilingual students that includes visual and technological literacies?

Thus, two important goals for this study is that it fills an existing gap of literature of the CRP theoretical framework and strengthens it with a specific address of college-level, multilingual student's use of visual and technological literacy practices for the acquisition of English literacy. This in turn will help to legitimize the inclusion of visual and technological literacies into curriculums designed especially for multilingual students but are also adaptable for any English class. By evaluating the visual literacy practices of multilingual students, this study aims to support and contribute to a framework of CRP's three tenets that students develop over time including their academic achievement, cultural competence and sociopolitical consciousness. (Ladson-Billings, 1994). This study will further reveal how a curriculum emphasizing visual and technological literacy practices acknowledges students' multiple literacies as well as their cultural backgrounds, enables them to become personally invested and engaged with their academic achievement, and ultimately raises students' competencies with reading, writing, and their creation of subsequent multimodal productions.

Justification for a CRP Framework

To best address our multilingual students' needs it is vital for educators to reorient themselves to teach in culturally relevant and responsive ways. This means redesigning their curriculums to capitalize on students' existing, out-of-school literacies to serve as a bridge for the academic literacy practices that are expected of them in higher education. This study will explicitly address how educators can utilize students' visual, media, and technological literacy practices embedded within a Culturally Relevant Pedagogy framework (Ladson-Billings, 1994) to enhance students' academic achievement, cultural competence and sociopolitical consciousness. Culturally Relevant Pedagogy, or CRP is an orientation of how an educator positions himself or herself, designs the curriculum, and interacts with students. It is an orientation that matches an educator's intentions, interactions with, and academic goals for students so that the students can see themselves represented within the design of that curriculum. Though many scholars have expanded Ladson-Billings' work and theories (McCarty & Lee, 2014; Paris, 2012; Paris & Alim, 2014) and does much to address the multiple literacies students possess and bring into a classroom, there is a gap in the research that offers very little for the inclusion of visual, media, and technological literacies into a CRP framework at the college level for multilingual students specifically. The reason I have chosen Ladson-Billings' early conception of CRP is because I feel it gets at the heart of teaching and privileging students as being teachers themselves. It is a kind of gold standard in that Ladson-Billings' original conceptualization of the CRP framework is still applicable in multiple classroom contexts. There is much that teachers can learn from our students about their own learning and how that effects and inspires good teaching. By good teaching I mean

teaching that does not focus on what deficits students might have, but rather what strengths they already possess that can be leveraged to increase their academic achievement. In “Culturally Relevant Pedagogy, 2.0: a.k.a. the Remix,” Ladson-Billings (2014) reflected back on when she first conceptualized the CRP framework explaining that as she began her research looking for positive examples of effective instruction, all she could find were studies that referred to African American students in deficient terms such as, “at-risk, disadvantaged, and underachieving...[and] it was clear that there was no language of academic excellence associated with African American students” I draw a parallel between Ladson-Billings findings and my own research with regard to the exclusionary and restrictive language practices that will soon be discussed in my literature review concerning the education of multilingual students. It is also similar to the problem of rhetoric surrounding “remedial” and “developmental” education of multilingual students that I presented at the beginning of my study. These connections along with the continued relevance of a CRP framework for equitable teaching make it both a practice and orientation of teachers that are worth striving for in our continuously growing multicultural classrooms. We should be creating spaces where all students see themselves as intellectuals and leaders within a community. This community also relies and supports everyone within it as teachers work to privilege the literacy practices that students are fluent with in their own cultures within the curriculum of the course (Ladson-Billings, 1992). When visual, media, and technological literacy practices are purposefully included into a CRP framework and the curriculum, it helps to reposition both teachers’ and students’ conceptual understanding of language acquisition and academic achievement because one cannot extricate cultural competence and

sociopolitical consciousness from academic achievement. Again, these are three tenets of a Culturally Relevant Pedagogy. The privileging of out-of-school, alternative literacies transforms students because it enables them to see academic achievement as something that leads to personal growth and self-awareness.

For these programs and courses to continue to be successful and activate all of students' outside and alternative literacies to access a new Discourse (Gee, 1989), educators must respond to recent calls from the National Council of Teachers of English (2013, 2015) to reinvent/reimagine the English curriculum. It is incumbent upon us not only to immerse students in the English language to gain fluency, but also to change the way we are teaching so that we show respect for students' mother tongues and rich cultures (*Conference on College Composition and Communication*, 2009; Smitherman, 1995). Instructors and educational institutions should not be in the business of silencing, homogenizing, or erasing authentic voices. We should be in the business of redesigning curricula and classroom experiences for students so that they speak to both the shifting community college demographics and changing dynamics of literacy practices among multilingual adults in our digital age. One way of answering this call is for teacher researchers like myself to redesign the curriculum and present a nuanced approach to teaching English to language learners. If multilingual students struggle with a linguistic literacy practice, how might instructors shift their focus to capitalize on students' visual, media, and technological literacy practices to promote traditional literacy fluency.

If instruction for English language learners is effective and needed, then obviously, many educators teaching within these colleges, like myself, disagree with the elimination of programs for multilingual students (Flannery, 2014). These programs serve

the existing and growing population of English language learners in our colleges. We offer these students a learning environment that is diverse, inviting, and culturally sensitive to their individual identities. Often our students come to us from other countries or high schools that have taught them little about American college expectations. Our programs offer multilingual students the time and environment to adjust to their new academic lifestyle. These courses are culturally responsive and relevant in that they teach students to balance and ideally integrate the different “cultures” of their native country, customs, religious beliefs, personal home life with their American college life. Educators and researchers (Jenkins et al., 2009) call for “Programs that attempt to accelerate the progress of remedial students¹ into college-level courses by offering developmental instruction concurrently with related college-level courses or by integrating academic support into college” (p. 15).

At the college where I am co-director of the ESL program, this is exactly what we do. We offer a year-long learning community (two semesters), Accelerated College ESL, more commonly known as “ACE.” Our learning communities function as two or more courses that are “linked” together in that the instructors share the same students and coordinate shared assignments thus emphasizing the sociocultural and contextual nature of learning. Our ACE program is for multilingual students who need additional and supportive reading and writing instruction. In this learning community, students’ native languages are privileged with grammar and language awareness lessons taught within a given context. We call this learning community accelerated because the students retake

¹ As previously mentioned, I do not agree with Jenkin’s rhetorical labels “remedial” and “developmental” because it devalues and marginalizes language learners (Rose, 1985). However, I do agree with his statement overall about the goal of programs.

their entrance exams at the end of the year and approximately 25% accelerate out of ESL and into freshman composition. Beginning in the fall semester of 2013, the program has been a very successful with an average of 43-49% of approximately 100 enrolled students who tested into the lowest level accelerating into higher level English courses after one year. In this program students work on their English language fluency while they are enrolled in credit-bearing courses such as Speech and choose an additional content course of History, Psychology, Sociology, or Health. Our curriculum is arguably as rigorous as the credit bearing courses. We believe our students are well equipped for the challenges of the college academic experience. These are adult learners from foreign countries who speak on average three to four different languages.² These students are simply English language learners trying to master yet another language and its appropriate Discourse (Gee 1989). The program's teaching philosophy acknowledges that young adult, multilingual students have the same cognitive capabilities as their American speaking peers. The program does not lower its standards, which can be seen in the program principles included with the course syllabus in Appendices B and C and discussed in more depth in Chapter IV of this study. To better understand the justification for a CRP orientation of an instructor and program for multilingual students we must look closer at the implications of the conceptual and theoretical frameworks that ground this study.

Conceptual and Theoretical Frameworks

This qualitative study draws upon the early work of Gloria Ladson-Billings (1990, 1992, 1994) initial conception of Culturally Relevant Pedagogy (CRP) and sociocultural

² Each semester I conduct an informal first week survey of languages spoken/used by my students and 3-4 languages is often the average.

frameworks to explore the visual, media, and technological literacy practices in a community college developmental English class for multilingual students. This study will explore the relationship between Ladson-Billings' (1990, 1992, 1994, 1995) early work with CRP frameworks and the literacy practices in my classroom. These frameworks and literacy practices are the foundation for students' academic success. Together, these frameworks illustrate the dynamic subtleties of the multilingual student's life in and out of a college classroom and the educator. To describe the working relationship of these frameworks one might see CRP as the grounding base of a tree (Figure 1.1) with sociocultural theory branches off and more separate branches that include the politics of the multilingual classroom, theories of visual literacy, and theories of media literacy and popular culture. These frameworks are intertwined in multiple ways for this study and it is necessary to distinguish each section of this structural root system separately to understand how they are distinctive and at the same time connect to one another.

At the base of this conceptual framework the above-mentioned literacy practices relate to Culturally Relevant Pedagogy because CRP is central to my teaching philosophy and practice. It encompasses myself as the instructor, the students, and the intentionally designed course curriculum. CRP's three primary tenets are academic achievement, cultural competence, and sociopolitical consciousness. These objectives are achieved through a combination of self-reflective positioning and critical actions of the educator combined with a culturally relevant curriculum. CRP is an orientation of character in how an educator positions his or herself, designs the curriculum, and interacts with students.

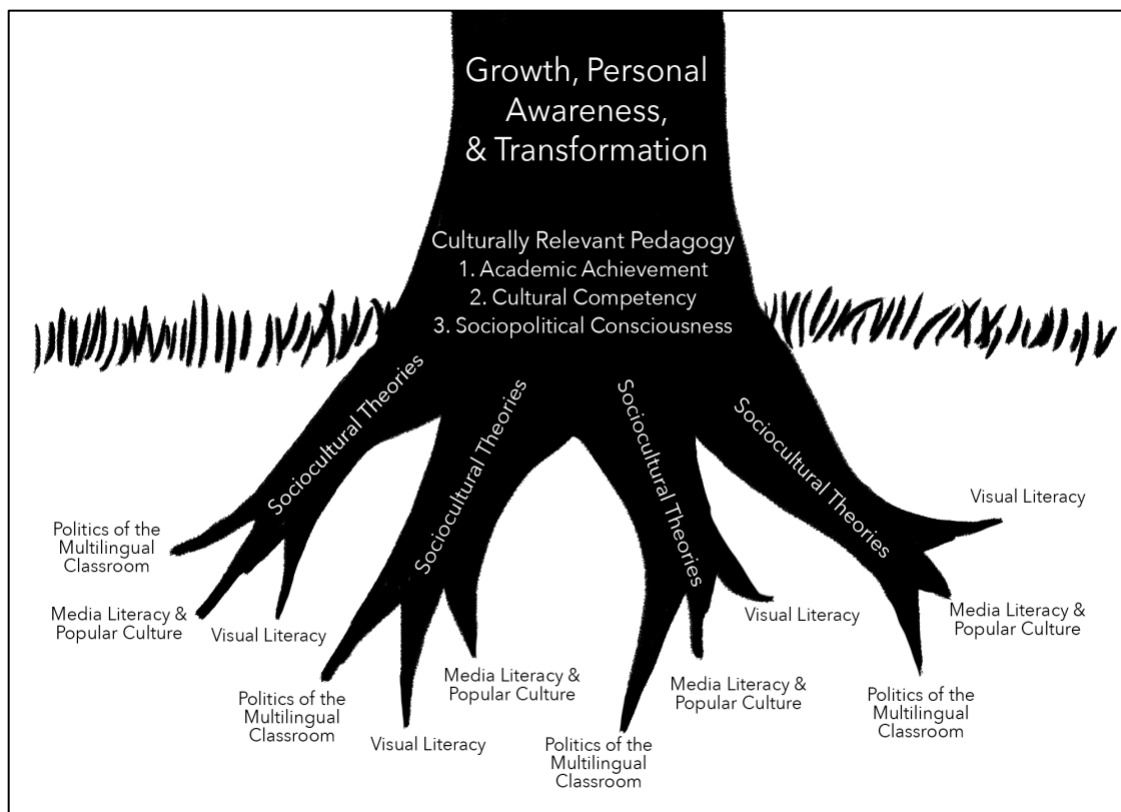


Figure 1.1 Visual Metaphor for Theoretical and Conceptual Frameworks

It's an orientation that matches an educator's intentions, interactions with, and academic goals for students so that the students can see themselves represented within the curriculum. CRP requires a teacher to have thorough knowledge of his or her students, including who they are outside of the classroom, and the course's subject matter. The model of teaching counters the now archaic banking model (Freire, 1970) of education. A teacher utilizing CRP will regard students as competent on the way into the classroom and not automatically lower his or her academic expectations. Also, "culturally relevant teaching methods do not suggest to students that they are incapable of learning" (Ladson-Billings, 1994). Quite the opposite in fact. In a CRP framework, students are regarded as experts of their own distinct literacy practices. The instructional work of the course should be intentionally scaffolded with students asserting what they know and

progressing to what they need or want to know more about with the goal to expand students' abilities and thinking around their learning. A transformation of students' self-awareness is an ideal resolution for any classroom learning experience. CRP also works to bridge students home literacies and cultures with school literacies and cultures that are demanded of them. It is incumbent upon the teacher to ask how he or she might teach students the "culture" of college instead of assuming all students embrace and function within that culture.

In a multilingual classroom, CRP honors teaching students without silencing, homogenizing, or restricting students' language use because language is so closely tied to identity. It does not support the erasure of students' identities or literacies; it instead asks teachers to embrace them in the classroom. CRP also helps instructors have thoughtful and caring stances towards students in the ways to instruct and co-exist with them in and outside of the classroom. Working with students is often situated within several spaces, stretching into hours well after the end of class as an instructor might offer a student feedback on google docs or converse on other social networks about homework or projects. In any classroom CRP is a good temperament and philosophy for a teacher to practice because it enables relationships with one's students to evolve and for collective learning to happen. Students will learn from both their peers and their teacher, but possibly more importantly, the teacher learns from his or her students.

In a CRP framework teaching and learning needs to happen in a relevant context for the students; students need to see themselves represented in the curriculum. First, an educator must question and determine the literacy practices and cultures of the students. Often the context and associated definitions of English literacy for multilingual students

is shrouded in negative connotations. Some students feel that to deny one's mother tongue, is to deny oneself (Rodriguez, 1983; Tan, 1990). However, assimilation does not have to equal erasure. English literacy for multilingual students might also equate to uncomplimentary labels along with feelings of inadequacy. Students may feel they have been left behind, overlooked, silenced, and that their goals are not attainable due to the expectations and/or obstacles that higher education positions in front of them. When an educator adopts a CRP, students can learn the English language within a cultural context that does not exclude these very real and difficult experiences. In fact, CRP privileges students' life experiences with multiples language and learning, enabling students to see how their teacher has consciously included their subjectivities into the curriculum via relevant course work. For example, in my learning community with multilingual students we create "Language and Culture Awareness Activities" These lessons ask students to collect English words, phrases, and grammar as artifacts and compare this collection to the context of the student's native language. One activity might ask students to choose words from their native language that are not so easily translated into English and find a way to teach a classmate this word, phrase, or concept in a different mode, or even a different kind of literacy practice (visually, body language, etc.) to find an accessible English equivalent. CRP is ultimately, an immersive and deliberate orientation for an educator to utilize in a classroom.

Embedded both within and extending from a CRP framework are sociocultural theories that help to underscore the politics of a multilingual classroom as will be discussed further in the review of literature. CRP accounts for the orientation of instructor guiding a teacher's curriculum design and the relationship with students while

sociocultural theories account for the students' learning lives prior to, outside of and within the world of the classroom, an environment that is created by and nourished by the deliberate CRP orientation of the instructor. Without these two components the potential for students' academic success via their learning experiences (in response to the curriculum) is hindered. These theories speak to some of the literacy practices and events happening in the classroom. A sociocultural framework accounts for the social construction of knowledge (Barton & Hamilton, 2000) that can happen in the multilingual learning community classroom that is featured in this study. A sociocultural approach to teaching considers and incorporates the everyday, multiple literacies from the different domains of students' lives. The literacies that our young, multilingual students are skillfully adept at using include visual, media, and technological modes. As educators, a sociocultural perspective of literacy allows us to ask what literacies are useful or functional for our students in the classroom as well, but not necessarily seen as assets in education because those literacies have been marginalized (Darder & Uriarte, 2012) and not seen as rigorous or academically appropriate in the classroom (Heath, 1982; New London Group, 1996; Street, 2003). These literacies can include students' professional literacies outside of school, their hobbies, or their extra-curricular activities. There are also sociopolitical implications for multilingual students learning in America to consider. We must ask: what does it mean to fully know the English discourse for multilingual students. What does it ask our students to sacrifice or how can it potentially and hopefully empower students so that they are never taken advantage of in their personal lives? From a situated sociocultural (Gee, 2010) lens we can also inquire about

students' own sociopolitical awareness asking how students might see their visual, media, technological literacy practices as purposeful in their acquisition of English literacy.

The second conceptual framework of this study will be discussed in the literature review to explore how critical media literacies intersect with popular culture. For this study, Popular Culture is defined as a signifying practice or production of artifacts including visual illustration (Storey, 2015). Media literacies like visual literacies, are important for multilingual students because they help students capitalize on their existing skills as language learners. This framework will reveal the depth of students' sociopolitical consciousness and cultural competency through the assessment of multifaceted visual literacy practices including multimodal productions, interactions on the class Facebook group page, google documents, digital stories, and formal writing assignments. Media literacy and popular culture are important perspectives to keep in mind when designing curricula for the multilingual classroom. Teaching students how to construct meaning visually has the potential to help them find ways to linguistically or culturally construct meaning. One of the implications for focusing on media literacy in any pedagogy is to illuminate the literacy practices for students as it relates to their learning goals while also making those goals and practices more obvious to their teacher/researcher. The more obvious students' learning goals and practices become to them so do the indicators of change through which one can measure progress and academic achievement. Those indicators of change will hopefully become explicit in the way students talk about their own academic achievement or how they show or articulate their understanding through their multimodal artifacts (visual interpretations and other artifacts) as the data used in this study.

The final framework presented in this study is visual literacy. The literature review will discuss how visual literacy is distinct and has a dual function of being both a theoretical construct and an applied practice in education. The act of creating and working with more than one mode of learning is known as multimodality (Kress, 2003). I define the making of “visual interpretations” by my students as one of the visual literacy practices (Heath, 1992; Barton and Hamilton, 2000) that this study investigates. The name is what it sounds like. Instead of asking students to write a traditional, prose summary of a chapter or moment in a story, I ask them to visually illustrate it. I came up with the idea of students creating visual interpretations after reading about visual arts research methods that preservice teachers utilized as form of emergent inquiry (La Jevic & Springgay, 2008). I hoped this approach would help English language learners in my class see their existing knowledge tethered to the multiple languages they were fluent in as an asset and route to gaining access and proficiency with other literacies, especially for the English literacy that they all desired. In doing so students could attain social, cultural, and academic success (Ladson-Billings, 1992).

Serafini (2014) asserts that with visual literacy “meanings are produced not in the heads of the viewers so much as through a process of negotiation among individuals within a particular culture, and between individuals and the artifacts, images, and texts created by themselves and others” (as cited in Sturken & Cartwright, 2001, p. 4). Visual literacy practices (students’ multimodal productions/artifacts) can also be investigated from a sociocultural perspective as students’ observable literacy events. A sociocultural perspective (Heath, 1982; New London Group, 1996; Street, 2003) is useful in tandem with a visual literacy framework for this study because it includes the full context that

students are trying to learn and make meaning within. It also allows educators to look at how the cultural contexts (America and native countries) influences students' learning. A Sociocultural framework also allows for a discussion of the ways students utilize their prior knowledge, how they socially construct knowledge in groups, and how Content Based Instruction including visual literacy practices affects students' knowledge production. To analyze the literacy events of my students, I build upon Heath's (1992) definition of literacy events as revised by Barton and Hamilton (2000) who define literacy events as

observable events [that] arise out of the literacy social practices and are mediated by texts thereby turning literacy into literacies. Literacy practices that involve different media or symbolic systems, such as film or computer, can be regarded as different literacies, as in "film literacy." (p. 10)

Visual literacy could easily be added here. In this study, I am interpreting/defining the multimodal productions my students produce as their observable literacy events and their literacy practice is the on-going act of creating and engaging with visual, media, and other related technological literacy practices.

The act of students creating multimodal productions in the form of what I term a "visual interpretation" is the primary specific visual literacy practice this study investigates, though other literacy practices including students' interactions on a Facebook group page and digital stores will also be discussed. The goal of including such a practice is to increase the creative imagining (Sinatra, 1986) and engagement with an English language text for students whose native language is not English. One of the goals is to see how the inclusion of these literacy practices might foster comprehension, deconstruction of the text, and the creation of subsequent multimodal productions.

Siegel's (2006) research with Multimodality has relevance to both visual literacy and CRP when she claims that student transformations

are a matter of social justice. Research to date shows that when curricular changes include Multimodality, those youth who experience substantial success are the very ones who've been labeled "struggling reader" or "learning-disabled" or whose semiotic toolkits consist of resources and sociocultural practices other than those defined as standard in school literacy. (p. 73)

Unfortunately, as mentioned earlier, those are labels that multilingual students often receive. The implications of these false and often discriminatory identifiers of multilingual students are tackled in this study. Only now, is there an addendum in the *ELA Common Core Standards* (2010) for the inclusion of learning with visual texts, and not just info-graphics, but truly multimodal texts like comics, better known in academia as graphic novels, entire stories composed of juxtaposed images with text in a narrative sequence. The implications of such an addendum to the standards are vast. As educators, we must reimagine how we design such a curriculum for college-level multilingual students. We should rethink how we assess multimodal productions as artifacts that showcase meaning in the process of its construction and how such a practice can be part of a CRP framework. Ladson-Billings (1994) explains how CRP

uses student culture in order to maintain it and to transcend the negative effects of the dominant culture. The negative effects are brought about, for example, by not seeing one's history, culture, or background represented in the textbook or curriculum... culturally relevant teaching is a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes. (pp. 17–18)

Again, I argue that a curriculum with visual literacy practices embedded in it speaks to the above-mentioned aspects of CRP. A curriculum including visual literacy practices to create multimodal productions, as later revealed in the findings section of this study, also supports Ladson-Billings' (1992, 2006) three tenets of CRP being academic achievement,

cultural competence, and sociopolitical consciousness in the following ways: First, the curriculum acknowledges students' multiple literacies and cultural backgrounds. Second, the curriculum enables students to become personally invested and more engaged in their academic participation, productions and achievement. Third, the curriculum raises students' competencies in reading/writing comprehension, deconstruction, and production of subsequent multimodal texts as it privileges students' own literacy practices. Therefore, visual literacy practices should be a mechanism for achieving and representing tenets of Culturally Relevant Pedagogy inside college classrooms with curriculums designed for multilingual students.

Rationale and Benefits

First, this project argues for the need to offer and maintain developmental ESL courses in Community Colleges because they serve the existing and growing population of multilingual students immigrating to the country. Second, the curriculum featured in this project creates a learning environment that is diverse, inviting, and culturally sensitive to multilingual students. Promoting quality education for multilingual students within developmental ESL coursework leads to academic and professional success. A key feature of this curriculum is how it immerses multilingual students in the English language to gain fluency, but also reveals ways we might redesign our curriculum and/or practice so that we respectfully privilege students' mother tongues and rich cultures in order to remove policies and practices that can homogenize or erase these students' authentic voices from higher education settings. Third, this study offers a way of seeing and redesigning curriculum and classroom experiences for students to address the

changing dynamics of literacy practices among young, multilingual adults in our digital age. Lastly, this study has implications for curriculum and classroom experiences for native-born English speakers as well. All of the frameworks utilized in this study: CRP, sociocultural theories alongside the visual, media, and technological literacy practices designed into the curriculum can be implemented in any other developmental or freshman composition course. Though this study looks at the multilingual college classroom specifically, these pedagogical practices are adaptable for any class and for all students. This benefit will be detailed further on in a discussion of the pilot studies that have influenced the culmination of everything presented here.

II - REVIEW OF RELEVANT LITERATURE

Overview

In this chapter I discuss the conceptual and theoretical frameworks that inform this study. The first section of the literature review examines the politics of the multilingual classroom by looking at how historical conceptions of the multilingual classroom have shaped our current understanding and stance towards English language learners. First, I describe the history of linguistic containment within English composition and the restrictive language practices that were employed against students. I then transition to the institutional concerns, obstacles, and even pressures that schools have to grapple with today regarding education for multilingual students, including the restrictive language practices that still exist. This section concludes with a look at what a multiculturalist perspective can offer teaching models and developing research frameworks for the multilingual classroom. The second section of the literature review focuses on critical media literacy and popular culture and its relevance to this study to explore how those frameworks help to expand definitions of literacy and applications for teaching. The third and final section of the literature review defines the theoretical definitions of the term visual literacy over the years, covering the initial cognitive roots, the turn towards theories of multimodality, and then how the theory of visual literacy expanded even further in the early 2000s. The final part of this last section also discusses the second definition of visual literacy in the literature that focuses on its practical applications in a classroom.

Politics of the Multilingual Classroom

My ongoing research into multimodal and visual literacy practices happens in a multilingual, developmental level classroom of a community college. Therefore, it is necessary to ask what the implementation of these practices reveals about the politics, ideologies, and identities of the students, teachers, and the institutions where this learning takes place. If we are to reimagine the English classroom of the 21st century we have to start by acknowledging the multicultural classroom and leverage this classroom as a space that helps us teach multilingual students without marginalizing them. The fact that scholars and teachers of multilingual students were calling for this acknowledgement since the 1970s is exasperating because this plea has not changed much. We might say access to education has improved for the older, working class immigrant and the younger student who finishes his or her (English) education here in the United States. Yet, we need to ask, once students are inside, how do our institutions serve (or not serve) these students? What oppressive ideologies and restrictive language practices still exist? These are questions that make up the problem areas of the multilingual classroom, which are discussed in this review. While there is progress yet to be made for investigating future theoretical frameworks for teachers of multilingual students, there has been some change with regards to how teachers modified their teaching philosophies to really see multilingual students and examine *who* we are teaching in our classrooms and *how* we are teaching them. This literature review will explore the challenges inherent within the context of the multilingual classroom and urge educators to see multiculturalism and multilingualism as assets for our students and our classrooms.

The Beginnings of Linguistic Containmentment

In this review of literature there is an obvious trend that repeatedly calls for the “remediation”¹ of teachers and programs, not students. Unfortunately, linguistic containmentment (Matsuda, 2006) of our students has a deep-seeded history going back to the mid-nineteenth century that we must briefly discuss here because it has bearing on developmental English language programs that exist today. In his review of literature, Matsuda (2006) discusses the origins and continuance of the so-called “myth of homogeneity” and linguistic containmentment, the containing of foreign languages, in English composition for multilingual students. He cites several schools (Harvard, Yale, Amherst, Columbia, Teachers College, George Washington, Cornell, and University of Michigan) that implemented this containmentment as more international students began studying in the U.S. after both World Wars and were deemed to be lacking in their English language skills. Instead of reforming instruction, these schools decided to physically separate these students from the mainstream courses. Matsuda explains how historically English departments have kept language differences and non-mainstream versions of the English language contained, or out of English composition, preventing any real development of curriculum that would actually be inclusive to this population of students and address their educational needs. “The first-year composition course has been a site of linguistic containmentment, quarantining from the rest of higher education students who have not yet been socialized into the dominant linguistic practices” (p. 641). These practices ultimately reinforce a privileged variety of English and reinforce the status quo. Matsuda

¹ This is the literature’s term for what kind of changes need to happen in order to make developmental programs and ESL instruction better. Philosophically, this term is problematic because like labels associated with these programs, it has negative connotations and implies deficit.

traces a brief history of how these restrictive language practices of monolingualism and containment (first ethnically, later linguistically) came to be as the numbers of international students increased in the U.S. over the mid-nineteenth and twentieth centuries. The practice of linguistic containment also extended to non-privileged native English speakers “because the ability to speak privileged varieties of English was often equated with racialized views of the speaker’s intelligence (p. 643). Matsuda notes how the college entrance exam was the main tool used for linguistic containment, ultimately deciding who was allowed access to education. Today, we linguistically contain students by denying the majority of them access to four-year universities and sequestering them into two-year schools that may use culturally biased entrance and/or placement exams to determine what level of remedial ESL instruction students will receive.

Again, instead of reforming curricula, international students and students who spoke with different English dialects were sequestered and provided additional (not reformed) instruction (remedial courses). The English Language Institute at the University of Michigan (1941) was at the forefront of designing new curricula for English programs for English language learners and many schools/states across the nation simply adopted their course materials and textbooks. Matsuda makes it clear though that “the policy of unidirectional monolingualism was enacted not so much through pedagogical practices in the mainstream composition course as through delegation of students to remedial or parallel courses that were designed to keep language differences from entering the composition course in the first place” (p. 648). Matsuda concludes his review by stating that composition instructors “need to reimagine the composition classroom as the multilingual space that it is, where the presence of language differences

is the default” (p. 649). Though Matsuda is calling for this need in 2006, some teachers and scholars had been calling for these changes of perception and teaching practice since the 1970s.

In the late 1970s, scholars began to take note of the increasing numbers of diverse students entering two-year colleges and universities. Educators like Adrienne Rich (1972) and Geneva Smitherman (1995) recognized the shift in demographics in tandem with the open admissions policy implemented at CUNY, which challenged teaching practices and directly contributed to teachers labeling this diverse student body as deficient. Many of these students were admitted into developmental or remedial education programs. For Shaughnessy (1977) these students were capable adult learners, but because their learning had been delayed by because of poor academic preparation, they were “basic writers.” Also, there were more students who were not used to college and did not “measure up” because they were still at the beginner’s level (p. 5). Remedial education was not a problem for students, rather educators needed to remediate themselves. Shaughnessy (1976) believed and claimed, “Our greatest barrier to our work with [students in developmental classes] is our ignorance of them...” (p. 238). Shaughnessy’s recommendation was that instruction should not be about making things simpler for students, but about making instruction more profound. “The experience of studenthood is the experience of being just far enough over one’s head that it is both realistic and essential to work at surviving” (p. 238). One might say that Shaughnessy, without having the theory developed yet, was promoting an aspect of a CRP framework.

In the position statement, “Students’ Right to their Own Language” (CCC, 1974) another explicit call was made for a renewed effort to respect students’ diverse linguistic

backgrounds. The group who wrote this position statement, including Geneva Smitherman, contended that a serious difficulty faced “non-standard” dialect speakers in developing their writing abilities. For the authors of this statement, downgrading students’ mother tongues spoken within their homes to an inferior status was unacceptable and intolerant. The researchers and educators of “Students’ Right...” (CCC, 1974) felt that the tendency of many teachers to over-emphasize grammar in writing instruction prevented large groups of students from identifying themselves as “good writers”. We should not request nor force students to change their cultural values or identities or ask them to abandon their dialects. Dialect is something that cannot be stripped from one’s identity, especially our language identity. Just as with black vernacular, other dialects are just as valid and not inferior forms of language and it would therefore be unreasonable to ask students to strip dialect from their writing or speaking. In the classroom, embracing dialect could take on the form of studying another language dialect in an effort to gain language awareness. In a multilingual classroom such as much own, this kind of exercise would help students to see their language in juxtaposition to English to understand the contextual rules of academic English.

Though Smitherman did much to make sure we had a statement of students’ rights to their own languages, we did not receive updated position statements from TESOL or CCC that specifically addressed second language learners until 2000 and 2001. TESOL (2000) released “Adult ESL Language and Literacy Instruction” followed by CCC’s (2001) position “Statement on Second Language Writing and Writers.” These position statements officially acknowledged an acceptance of students’ learning and use of second languages (English) and TESOL included an outline for instruction with their included

“Action Agenda”. CCC’s (2001) statement addresses how teachers need to critically develop instruction for multilingual students. It also states that we need to reimagine teacher education for second language writing theory, approaches for assessment, curriculum design, writing programs, our own language awareness, the linguistic and cultural backgrounds of our students, and potential cross-institutional collaborations. Unfortunately, even to this day, it’s a tall order given the institutional policies and practices we must endure.

Institutional Concerns

Multilingual students and their teachers at the community college have to confront and constantly deal with many institutional obstacles that have remained fixed in their place since language programs were first implemented. Often there are issues in supporting programs that exclusively serve multilingual students. Apparently, having an ESL Program that is still connected to or housed within the college’s English department like my own is a bit of rare occurrence. According to the most recent National Census of Writing (Gladstein & Fralix, 2015) 80% (n = 126) of the respondents claimed that ESL programs were not located within the English department, they were separate programs. This can make it difficult for ESL programs that must compete with other programs for funding or resources even within one’s own department. Also, In the recent “Survey of Writing Instruction in Adult ESL Program...” Fernandez, Peyton, and Schaetzel (2017) found that a significant number of part-time instructors (63%; n = 376) teach in programs for multilingual students. They surprisingly learned that the majority of all instructors (44%) claimed to possess formal teaching credentials (Masters, PhDs, and/or certificates in applied linguistics, immigrant studies, and foreign languages) to teach multilingual

students. However, these same instructors expressed at times they felt like they had little practical training (the kind that might be facilitated in faculty development opportunities) in teaching multilingual students. In fact, most respondents in the survey reported that they wanted to have more opportunities for professional development and collaboration with colleagues.

These programs are also vastly different from school to school. Colleges greatly vary in their internal structure and because these courses are usually relegated to developmental or remedial status, the courses do not transfer to other schools. Therefore, transfer students often experience academic setbacks because they are unable to pick up with their programs where they left off at another college. These students are retested, and the gatekeeping placement exam is the final say so as to what level of language instruction they will receive. Finally, assessment of these students is problematic. The placement exams have already been discussed, but in conjunction with departmental exams, and retaking those entrance exams, there are several gates that students must “pass” through to get to college-level, credit bearing English course. Blumenthal (2002) claims that retention is also not an accurate measure to gauge the success of these students because the average multilingual student has significant forces that impact their ability to enroll in college including family obligations, financials, official documentation and citizenship tests, health and so on. Teranishi, Suárez-Orozco, C., & Suárez-Orozco, M. (2011) confirm that Blumenthal’s observations hold true and add to those impacting forces explaining that many students

work either part or full time while attending college as part-time students—all characteristics that are risk factors for dropping out of college...immigrant students often had obligations and responsibilities to their family, including

running errands, caring for siblings, translating for their parents, and contributing to the household income; similar obligations may not be as likely among native-born students. (p. 156)

These forces are still at work today, as confirmed by Capt, Oliver, and Engel (2014) who explain that additional characteristics and factors that affect multilingual students may include their “nontraditional status, [being an] underrepresented minority, socioeconomic status (SES), first-generation, financial need, employment over 20 hours/ week, or being a single parent.

For the students, in addition to their personal commitments, there are other factors affecting their ability to complete their courses successfully and advance. One factor is the lack of additional support services provided for them on campus outside of their general ESL program. I became curious myself about which community colleges in the nation offered such services, which led me to search for community colleges across the country to see which schools, if any, had formal ESL support offices. I first completed a general online search for a list of all community colleges and then visited each of their websites. I found that many of these programs did not have specific services to address the life obligations and needs that I previously mentioned. Only a handful of community colleges across the nation provide free ESL specific support services.²

Another factor influencing ESL programs is the access to financial aid for multilingual students. Getting access to financial aid is also a challenge for multilingual students who may not be able to use their parents’ information for the FAFSA application (as previously mentioned based on their status). Paying for courses is a very serious

² In this study I found only the following community colleges with separate ESL support service counseling offices aside from my own college: Mesa C.C., AZ; Capital C.C., CT; Holyoke C.C., MA; and Great Bay C.C., NY

concern of multilingual students and I would argue that it is plausibly the second most significant reason why retention is a problem if poor results on the placement exams have not already demoralized the students first. Teranishi et al. (2011) explains,

They are less likely than other students to apply for student loans...they borrow less and cover more of their college cost themselves...[they] underuse their aid, and many experience confusion about access to aid because of their own U.S. resident status or that of their parents. (p. 157)

Lastly, students generally have great resentment for all of the common labels used to describe them or their skills: Generation 1.5, ESL, developmental, remedial, and deficient to name just a few (Blumenthal, 2002). As mentioned earlier, we are essentially requiring that these students “contain” their mother tongues to learn English, which can feel like an oppressive act committed upon them. It may even feel oppressive to teachers like myself, who believe in these programs, but don’t want to make students sacrifice a piece of themselves for their education. We want to see them use all of their linguistic abilities to counter any hegemonic or ideological forces that may be acting against them.

Ideological Forces, Discourse, and Restrictive Language Practices

Ideology is inherent in teaching and learning. ESL instruction is no exception. There are power dynamics at play between instructors, department chairs, administrators, and students. Sarah Benesch (1993, 2008) has written extensively about the political and ideological nature of teaching multilingual students. While teaching in the early 1990s, Benesch (1993) disagreed with a fellow scholar (Santos, 1992) that ESL instruction by its nature was more pragmatic and less ideological, and that it “avoided ideology” (p. 714). Benesch argued the “pragmatic” stance claimed toward ESL instruction is indeed political, with its own tacit ideological underpinnings because at this time ESL

instruction tended to reinforce the status quo and offered little resistance to traditional conceptions of learning and knowledge as facts (transmission models of learning). Additionally, Benesch posited that this stance is in fact an “accommodationist ideology, an endorsement of traditional academic teaching and of current power relations in academia and society” (p. 711). She turned the conversation around and asked if that kind of ideological stance was in fact realistic. Benesch urged educators to consider the sociopolitical implications of ESL instruction to include the real-world problems faced by immigrants: employment, sustainable housing, and access to legal counsel that would ensure constitutional rights and civil liberties. (All areas worthy of study and explicit instruction that today, nearly twenty years later can still be improved.) Benesch echoes several reasons mentioned earlier that are also still relevant today for the lack of change and affirmation of ESL instruction stating, “If ESL had greater academic status, with tenure-bearing lines, full-credit courses, and representation on important faculty committees...” Sadly, ESL programs around the country continue to deal with these complications.

Benesch (2008) tackled the ideological discourse surrounding the term “Generation 1.5” as applied to multilingual students who had completed or finished their high school education in the United States after immigration. After completing a discourse analysis of this population of students using a monolingual and monocultural ideological lens, Benesch notes that three types of discourse emerged: Demographic Partiality, Linguistic Partiality, and Academic Partiality. “Rather than embracing the complex identities and languages of multilingual students and drawing on their experience to enhance pedagogy and course offerings, institutions pathologize their

differences and exclude them from college coursework until they are deemed linguistically prepared” (p. 296). Benesch described the discourse of Demographic Partiality as a “marked category, generation 1.5, becomes a repository of negative characteristics, its members seen as lacking first and second-generation identities, whatever those are assumed to be. Generation 1.5ers are pathologized as different, as having unique needs that create problems for educational institutions...” (p. 298).

Linguistic Partiality spoke to how multilingual (“Gen. 1.5”) students are often referred to as their linguistic abilities being partial, or not fully formed. They are always identified and labeled as learners of English. Disregarded or overlooked is the fact that many multilingual students may have a deeper connection to and sense of identity with the English language than perhaps their native tongue as result of their assimilation into American society from a young age, thereby “judging them according to an expectation of proficiency in an idealized standard variety of English” (p. 300). Additionally, Benesch asserted that “The discourse of linguistic partiality offers an impoverished portrait of Gen. 1.5 as people who are proficient in no spoken language and who are not literate in any language” (p. 301). As logic would follow, if these students are deemed ill prepared for English language learning, then it could also be due to their Academic Partiality. In other words, their general lack of preparedness for college. Benesch notes that there is little agreement in the scholarship she cites about the specific attributes that Gen. 1.5 students lack. I must add a comment here. I wonder about this idea of Gen. 1.5 multilingual students myself. This begs the question, why are multilingual students expected to know what’s expected of an American college student if they have never attended college before and/or possibly/likely do not have the cultural context with which

to know what study skills they are expected to have for the American college? Also, this “deficiency” if one can really call it that (I don’t) is something that native-born students struggle with themselves. Many students don’t know how to be a college student until they get to college and figure it out for themselves or, heaven forbid, are taught how to be students. Benesch (2008) then makes a bold claim,

when English language teachers validate institutional expectations that many entering students are underprepared, and develop additional courses and services to prepare them, institutions are let off the hook. They are absolved of the responsibility of reforming their curricula and pedagogy in fundamental ways to respond to changing demographics. (p. 303)

Perhaps this points to why some colleges have ESL counseling support services and other do not, but I do not know if this statement is fair or accurate. Or, it may indicate why these programs are relegated to a kind of outsider status within their own departments. I find it interesting, that it is not just our students who may be considered “other,” it’s the entire program. I frequently hear my colleagues, who do not teach in our program say, “Yeah... but ESL is different.” I am always puzzled by that expression because I know that within nearly every single classroom at the college where I teach, sitting in one out of every two desks, is a multilingual student.

Unfortunately, there are other ideologies which claim that multilingual students will never be able to obtain what Gee (2001) calls the capital “D” Discourse. Gee claims that our language is a social practice and Discourse in that we must speak and write in the correct way in order to secure the correct social role. If a person has “no access to the social practice, you don’t get in the Discourse, you don’t have it...[and] You cannot overtly teach anyone a Discourse, in a classroom anywhere else” (526-27). As a result, Discourse is an “identity kit” and we as people/writers need to have access to that right

Discourse if we want to have full social access in society. We have primary and secondary Discourses, primary being of the self, home identity and secondary being any discourse learned outside of the primary. Gee also makes a distinction between dominant and nondominant secondary discourses. Dominant is the gaining of social goods or culture capital and non-dominant would be akin to gaining solidarity in a certain social group or specific setting, but not necessarily throughout all of society. For writing learners, complications result between the primary and secondary Discourses, especially when one's identity and personal values/beliefs are challenged by the new Discourse.

However, I tend to side with Lisa Delpit's (2001) response and observations to Gee's assertions. Like Delpit, I especially don't care for Gee's assertion that "You are either in it or you're not. Discourses are connected with displays of an identity; failing to fully display an identity is tantamount to announcing you don't have that identity" (p. 529). These students are more than just one identity. They possess fluency within many identities. What's at stake for multilingual students is the fact that if they are willing to immerse themselves in a new English Discourse, they may fear erasing their existing identity. Delpit provides several examples of how the problems she and Gee outlined can be overcome. First, we have to look at the people and stories who challenge Gee's assumptions, the people who actually did learn beyond their primary discourses. There are examples of this in frequently anthologized, non-fiction and autobiographical accounts, those of Richard Rodriguez (1993) and Amy Tan (1990) come to mind. Delpit herself cites the experiences of African American authors and scholars using and mastering the dominant Discourse for emancipatory purposes as seen in examples of the experiences of Frederick Douglas, Richard Wright, Dunbar, Martin Luther King and

Malcolm X to name a few (pp. 552-553). Secondly, we must consider the successful teachers who have helped students acquire that secondary/dominant discourse. Third, we must and actually can teach grammar in context and teach it so that it empowers students. Then, we can set high standards and put in the time to help the students meet our standards. Again, these recommendations for multilingual students align nicely with Delpit's recommendations in that teachers "must acknowledge and validate students' home language without using it to limit students' potential. Students' home discourses are vital to their perception of self and sense of community connectedness" (p. 553). A motivated teacher will frequently acquire motivated students in my opinion. Lastly, we must teach both mainstream discourse *and* privilege literacies from students' primary discourses as well. These include the visual, media, and technological literacies mentioned earlier. However, as much as we want students to use their "own English" we must teach them how to use/manipulate dominant Englishes too, because this is access and powerful use of a language. It should go without saying that our job as educators is tremendous and vital.

In order for students to make use of their existing and new, powerful literacies, they must see and move past both the historical and existing restrictive language practices used against them in English language instruction. Matsuda's (2006) review of literature mentioned earlier outlined the ideology of monolingualism and the historical practice of restrictive language practices like linguistic containment in college and universities. Darder and Uriarte (2012) used a postcolonial lens to look at the history (studies by the Civil Rights Project, Latino segregation, studies in English immersion programs from the last decade, *Race to the Top*, *No Child Left Behind*) of restrictive language policies and

practices in four Boston public schools. To use a postcolonial theory means to look at the historical and recent contexts of those policies and examine the consequences of those who were controlled and those doing the controlling, the colonized and colonizer. The authors felt a postcolonial lens was especially relevant because it took into account the colonized histories of the English language learner population in the schools. Their work investigated who has power over knowledge making, education, and whose native tongues and knowledge are silenced. Darder and Uriarte (2012) also used a postcolonial lens to illustrate how restrictive language policies and practices are found to work for the nation's political economic needs in keeping a population in lower-wage jobs that require little/less education. This is another of many historical examples where literacy corresponded with a people's freedom.

Today, many English immersion programs remain restrictive with their language practices and policies, which are a derivative of historical colonizing practices (Matsuda, 2006). Without bilingual programs, which were not perfect either, existing instruction and the big move towards rigorous standardized testing, through the likes of English immersion programs, actually harm more than help English language learners (ELLs). These policies are restrictive in that many perpetuate assumptions of ELLs needing remediation and being deficient in reading and writing skills. Darder and Uriarte (2012) wanted to examine how ELLs have been affected and historically excluded by restrictive language policies. Political and economic needs have influenced these restrictive language policies in order to control and keep a population within the lower socioeconomic status, laborious intensive jobs that require little education. ELLs do not receive adequate instruction and instructors do not receive adequate training to instruct

ELLs. In the end, these policies perpetuate false beliefs that multilingual students are inferior learners. Fortunately, there are many teachers of multilingual students, including myself, who believe that assumption to be false.

Multiculturalism, Good Teaching Models, and Future Frameworks.

Maxine Greene's (1993) words always resonate, so I must quote her at length from her lecture at the New York State TESOL Conference in 1992.

There may be something deeply important about keeping a life story alive and seeing it in a web of other human stories. In relation to this, there may be something deeply important about regard for an original language. Telling the story, finding pride through the story, the individual—be she child or woman, boy or man—may be helped to affirm her/his beginnings, even as she/he reaches beyond. May it not be that the pressing of one language against another, one constructed reality against another, can move a learner to reach beyond herself or himself—to wonder, to ask, to search? This is unlikely to happen if one perspective is refused integrity and worth. (p. 6)

Greene acknowledges and articulates what it must feel like for a multilingual student, a fluent speaker of more than one language (on average, actually between three to four languages). She urges us to privilege students' mother tongues while teaching them a dominant language so that they may take control and subvert it if they wish, to take back some of that power that forces them to sacrifice a piece of their identities. We also need to teach within given contexts and in the moment. This is the essential tenet of situated learning (Dewey, 1934; Freire, 1970; Lave & Wenger, 1991). Situated learning is important for multilingual students because their language is in a state of flux, constantly evolving. Teaching multilingual students English must be a "language of release and not domination; it must be grounded in a first language conceived of as worthy, a source of promise and reaching out and dignity" (Greene, p. 12). Other educators (hooks, 1994;

Ladson-Billings, 2006; Milner, 2001; Smitherman, 1995; Teranishi et al., 2011), along with Greene, call for this approach of multiculturalism and more linguistically inclusive pedagogical practices.

Sociolinguists and New Literacy scholars like Alim (2005) argue against the claim that marginalized groups are deficient in their language and literacy practices. Students can actually claim multiple literacies. According to Alim (2005), programs like The Linguistic Profiling Project is pedagogy to teach students how language is in fact used against them. (p. 28). The goal is to have students be self-reflective of their own position in the world and what action to take to prevent language discrimination in the future. It is consciousness raising by the likes of Freire's critical pedagogy. "Our pedagogies should not pretend that racism does not exist in the form of linguistic discrimination" (p. 29). Though Alim's (2005) study focuses on underprivileged children of color, her work is very relevant to the politics of the multilingual classroom in its argument for language awareness as powerful knowledge and potential knowledge making of students. Black vernacular is worthy in its own right of identification as a language. The methodology of incorporating dialect readers and dialect awareness approaches that Alim presents in this study is applicable to English language studies with the multiple languages students bring with them and the varieties of English they are in the process of acquiring in multiple contexts and situations. We want students to understand how their native languages are powerful in their own right but can be powerful tools in helping them acquire another, new language. In becoming ethnographers of the English language as I have students do with the "Language and Culture Awareness" activities, students understand how they can manipulate the language

to work for them, or how the language might be used against them in other contexts. The question becomes how do we teach multilingual students to counter the message that some languages are more equal than others and help them to use the prior knowledge and tools already at their disposal (p. 28)? The answer perhaps can be found in the what, why, and how we teach multilingual students.

One way to have students confront the power of different literacies and discourses is to privilege student's native languages, allowing them to learn and construct knowledge socially, and create lessons emphasizing course content that is culturally relevant for them. One method of teaching multilingual students is through Content-Based Instruction (CBI). In this system, English language classes are taught simultaneously as students are enrolled in credit-bearing content courses. Typically, this is organized through learning communities, where courses and instructors "link up" to design the curriculum together with the needs of multilingual students specifically in mind. In CBI links, teachers build communities with their students. Many of critics of CBI claim that it is too much of either/or context though; either the students are learning more language fluency, or they are being exposed to more disciplinary content, and without the right balance, this system does not pay off. However, Bailey (2009) found this assumption to be false. After observing six different Content-Based classrooms from five community colleges across the United States, Bailey noted how each classroom exhibited a strong group work ethic, student-centered learning, culturally relevant content, while addressing language and vocabulary improvement within the context (p. 22). Bailey determined that this environment of teaching was akin to that of quilting or sewing fabric to emphasize the social nature of learning and the co-construction of

knowledge in CBI classrooms. The weaving metaphor is very applicable and true to the nature of effective instruction for multilingual students because it beautifully depicts how learners and teachers (quilters) work around the concepts (fabric) together, simultaneously, each constructing his/her own knowledge (individual patches) within a network of constructed knowledge (the quilt).

This idea of socially constructed knowledge within Culturally Relevant Pedagogy (CRP) has been investigated extensively in English teaching scholarship. Gloria Ladson-Billings (1992), Yu Ren Dong (2004), and bell hooks (2010) have all written much about this pedagogical theory and practice, asserting the benefits of CRP. According to Ladson-Billings (1992) CRP

uses student culture in order to maintain [cultural success] and to transcend the negative effects of the dominant culture. The negative effects are brought about, for example, by not seeing one's history, culture, or background represented in the textbook or curriculum... culturally relevant teaching is a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes. (pp. 17–18)

Through CRP we can counteract the oppressive nature of English language learning for multilingual students. bell hooks (1994) believes this too. Her chapter, "Embracing Change: Teaching in a Multicultural World" asks instructors to be willing to teach "from a standpoint that includes awareness of race, sex, and class [even if] it is rooted in the fear that classrooms will be uncontrollable, that emotions and passions will not be contained" (p.39). This is an important point because on some level this is a very real fear expressed by many teachers³. If we include marginal groups in our classrooms, we must address our practices and materials to include them accordingly. We must change our

³ I only have personal and anecdotal evidence to support this claim, but it is a claim I have heard from teachers more times than I can count.

canon, address our race, sex, and so forth. A democratic classroom enables transformative pedagogy (p. 39). We need to ask what happens when these voices are silenced by dominant, white male voices? Like Greene (1993), hooks wants to imagine and enact education as an act of freedom (Freire, 1970) that builds communities (p. 40) and practices compassion (p. 42). hooks takes her ideas about teaching practice one step further, stating that *all* teachers should teach with love. hooks (2010) believes that teaching should exhibit “a combination of care, commitment, knowledge, responsibility, respect, and trust. All of these factors work interdependently. When these basic principles of love form the basis of teacher-student interaction the mutual pursuit of knowledge creates the conditions for optimal learning” (p. 159). This is another characteristic of CRP that is crucial. This stance and positioning on the part of the teacher is integral to the classroom and the evolution of relationship of the educator to his or her students. This is center to my own teaching philosophy and practice as will be featured in this study.

Finally, though Dong’s (2004) focus is on secondary education, I believe her ideas about Culturally Responsive teaching are applicable to most English language learners in general and their instructors. Dong maintains that English instructors have to make sure they balance curriculum that is culturally relevant for students, but not so challenging that it induces paralyzing anxiety. However, a little anxiety is needed so that it motivates the student to learn and excel. This is much like Vygotsky’s (1978) “Zone of Proximal Development” (ZPD) for learning. ZPD accounts for what a student is capable of accomplishing independently (the actual development) and what can be accomplished with the facilitation or guidance of an adult or peer (the potential development). Dong discusses six areas that need to be addressed in order for ESL instruction to be culturally

responsive. First, we need to create learning environments that are culturally sensitive and inviting to students. Second, we need more professional development and collaboration between ESL/bilingual instructors with the rest of the faculty. Third, we need to design curriculum that tries to anticipate the needs of students, incorporating multimedia projects that speak to the visual, media, and technological literacies that many college-level multilingual students possess. Fourth, we need to provide students with “culturally sensitive feedback” (p. 17). Fifth, we have to view students’ native languages as assets, not hindrances to their education. Lastly, students need to have full access to contextualized curricula within a variety of mediums, again to capitalize on students’ multiple literacies. Dong uses the rest of her book to present examples of practice (across other disciplines aside from English, including mathematics) of how we might accomplish the above-mentioned goals by capitalizing on students’ prior knowledge, listening more closely, and paying more attention to how we might adjust our teaching to the students’ cultural backgrounds and needs.

Now, scholars are building from these practices and theories to think of more nuanced ways of teaching multilingual students. We’ve progressed from multiculturalism to plurilingualism and hybrid languages within third spaces, building from Gutierrez (2008) and Moje's (2004) foundational work with students’ funds of knowledge being their prior and existing literacies outside of classrooms. Most recently, Pacheco, David, and Jiménez (2015) published a study examining how multilingual students’ “heritage languages” (mother tongues) can be used to promote English language learning through a collaborative methodology known as TRANSLATE (Teaching Reading And New Strategic Language Approaches to English Learners) which enables students to make

personal connections to the text, other texts, and the larger community or world (p. 51). Their findings largely indicate that it is possible to responsively and ethically teach multilingual students by reforming the teacher and his/her practices, not the student.

(Critical) Media Literacy and Popular Culture

Media Literacy, especially Critical Media Literacy, and Popular Culture are important frameworks to utilize in the multilingual classroom. These technologies have changed the way people socialize, how they learn, and how they construct identity. There are vast implications of these frameworks for both positive and negative means within education. Some teachers embrace media, popular culture, and technology while others shy away from it, claiming protectionist views of literacy. My colleague often says, “You can’t fall asleep with an iPad.” Well, yes, you actually can fall asleep reading your iPhone or iPad, I have. These perspectives help teachers to see that despite what we may assume, our students are not just gluttonous consumers of media, but they are in fact critical producers of it as well. These students don’t just rely on their cell phone translator applications, but they engage in social networks and applications that could be leveraged in a classroom for social justice (Facebook, twitter, Medium, Vine, Instagram). Education should not restrict or contain (as with mother tongues) the use of media and technology as tools in the classroom. Rather, education should embrace ways to implement and explore these tools of learning judiciously because frankly, there is a lot we still don’t understand about these tools or how students might use them.

One of the implications for using Media Literacy in any pedagogy is that it presents students with alternative methods to showcase their literacy and learning events.

Media and technology inundate students' lives, but students can be critical of their consumption of these tools and their products as well, revealing how media and technology shape their lives, learning, and ways of thinking. Media literacies, like visual literacies, are important for multilingual students because they capitalize on the existing assets students possess as language learners. A language learner may not be able to write a word at times, but she may know what she desires to say in her mind. So, it stands to reason that teaching students how they might visually construct or critique meaning has the potential for helping them to understand how they might linguistically construct meaning as well. After all, this is the basic process when we read; we make logical inferences based on the visual conclusions we've produced in our minds. We create closure no matter what media we use to produce meaning. In the following sections of this literature review, Media Literacy and Popular Culture will be discussed as to why they are important frameworks and tools to use in a multilingual classroom. First, we must look at historical scholarship that examines the ideological and hegemonic nature of Media and Popular Culture (Adorno & Horkheimer, 1999; Benjamin, 1936; Gramsci, 1971) Next, the review of literature contemplates why it's important to consider postcolonial perspectives of medial literacy and popular culture as they potentially relate to the lives of multilingual speakers. Finally, this review will discuss a few examples of how Critical Media Literacy and Popular Culture frameworks are applied within 21st century teaching practices.

Controlling Forces

Any course utilizing media literacy should have students question and investigate ideologies and hegemonic forces that are intertwined in media consumption,

participation, and production. This is important for multilingual students to engage with so that they can learn and articulate the ways they encounter subliminal media to understand how powers of authority use media to control a culture or society. This might include a lesson in the critical analysis of juxtaposing historical to modern day popular advertisements or popular magazine covers as they attempt to attract specific audiences. Gramsci's (1971) definitions of ideology and hegemony are applicable. Gramsci argued that the dominance held over the Other or subaltern could be traced back to a societal root within systems such as churches, schools, publishing houses, media, and popular culture. Schools certainly hold dominance over students, controlling what and how they learn. For my students, I want them to put their awareness of these forces to use in some way whether it be to just have a critical conversation about them, or to create their own counter narratives for them. This counter narrative might be a digital story of a student deconstructing government policies, laws, or restrictions that appear unfair or unconstitutional. I do not want my classroom to feel like a prison to them. I strive to get my students to examine their own media stereotypes and how they are shaped and sustained (given consent). I think students can see the ways that media has the power to manipulate and control people, but I wonder if they can probe what has been left out of the conversations about media in the context of their own lives. I often wonder if their ideas or assumptions about media have ever been challenged? Again, students are certainly observant in pointing out the examples of controlling ideologies in media, but then what do they do about it? How do they interact with it and/or counter it?

Adorno and Horkheimer (1944) argued that structures of capitalism blunted critical thought. Masses are also manipulated and controlled by low art. Culture is used as

a means for social control and the spread of a dominant ideology through the ubiquity of technology. In Adorno and Horkheimer's view, popular culture is like a factory, controlling the masses into Passivity. Famous examples that Horkheimer mentions include Hitler's (1934) *Triumph of the Will* and radio addresses. Film works to reproduce a certain kind of world that the viewer desires. Benjamin (1935) asserts, film does not allow an audience to think for itself, but instead dictates what their actions and thoughts should be in the end. We see countless modern-day examples of this in TV commercials and the product placement within our favorite TV programs and movies. The distraction of film also changes our habits and teaches the masses to see and behave differently, working to change our perception and participation. This can lead to reactionary and revolutionary changes of the world. America's most recent controversial example of change can be seen in the election of our 45th President, Donald J. Trump. Trump is a celebrity who has never held any political office, but his campaign resonated with many working Americans and the Republican party. Much of the country (and world) was shocked as Trump won more electoral college votes than Democratic nominee and former first lady, Hillary Rodham Clinton. Thus, according to Adorno and Horkheimer (1944) everything about the culture industry is about false satisfaction. It suppresses the desires or urges of the people through a kind of tease of the film. "The less the culture industry has to promise and the less it can offer a meaningful explanation of life, the emptier the ideology it disseminates necessarily becomes...and it's very vagueness...to be pinned down to anything which cannot be verified, functions as an instrument of control" (p. 65). If this is the case, an educator might ask how can we get students to see and critically engage with this media that is for all intents and purposes "controlling" them?

We have students complete language and culture awareness activities through using a Culturally Relevant Pedagogy. Adorno and Horkheimer also discuss the hegemonic characteristics of advertising, especially in the midst of WWII. Wartime commodities were shown as a sign of power even when supplies dwindled (p. 72). Thus, advertising is also linked to propaganda and totalitarianism. Benjamin would also say that all experience is technologically mediated, and in this day and age, I'm inclined to agree, though I don't think the consequences of making such a statement needs to feel grim or detrimental. When are any of us these days not without a portable device? When are our students without these devices, even very *young* students? It's a way of life in 2018. We communicate via text and chat apps, date online, and video live events instead of watching them in real time. So, how do we help students take these tools and use them against dominating ideologies or hegemonic forces?

Some scholars have argued that the subaltern, or those who are "other" from mainstream American, ultimately cannot become forces of resistance. For example, Spivak (1988) argues that Western Academics really only support American economic interests. Western Academics study the Other, then export the knowledge like a commodity. An example of this can be found in early issues of *National Geographic* magazine, which depicted the Other as exotic, often naked, with geographic locations that were the safari dreams of American western minds. Consequently, *National Geographic* succeeded in reducing the Other to an object that knowledge was extracted from and then redistributed for consumption by Western authorities and audiences. A subscriber could consume those places through the status symbol of owning a issue of *National Geographic*. In this way, owning such a publication was an artifact of one's cultural

capital. Due to this consumption and redistribution of the Other, Spivak (1988) claimed that subaltern classes cannot speak because Westerners are inhibited from truly understanding their experience without imprinting their own consciousness and values upon the subaltern. Isn't this same idea what English educators are doing when we teach English, asking students to contain their "other" native languages? Why would educators want to erase linguistic capital? Is one literacy more valuable than another?

However, I think there are numerous examples that ultimately reveal that the "subaltern," as Spivak labels, can speak. One historical example of using media and technology to resist is documented in Fanon's (1965) seminal text, "The Voice of Algeria," where she describes how the radio was a form of resistance in Algeria after 1945. Initially, the radio was seen as an object that went against Algerian traditions and values. It was a symbol of the oppressor being that the French government tried to use the device as a means of control to perpetuate messages of propaganda. However, what resulted was quite the opposite. Through the use of the radio, resistance movements, such as "The Fighting Voice of Algeria" began to keep the people informed of the revolution. "[Listening to radio] was showing the desire to keep one's distance, to hear other voices, to take in other prospects...The occupier's voice was stripped of its authority" (p. 15). This act of solidarity was successful in aiding the country's fight for independence. There is also the work of Paulo Freire (1970) in Brazil and the historical literacy campaigns of Cuba and Nicaragua (Arnove, 2001), where entire populations were educated with basic literacy so that they could become politically conscious and aware of their oppressive governments, so they could then fight back. Literacy, which is both a form of media and technology can be mastered and then used against hegemonic forces and oppressive

ideological beliefs, which is why utilizing all literacies at one's disposal is the ultimate weapon that we can teach multilingual students to have in their academic arsenal.

Expanding Definitions of Literacy and Applications.

Fortunately, educators have worked to expand definitions of literacy and explored possibly ways that multilingual students can engage with media and technology to be critical of it as generations past have done. For example, when we look past the medium of text, and expand our definition of what qualifies as literacy, we find there are other modalities that can engage students. Gunther Kress (2003), one of the authors from the New London Group (1996) continued to develop the definition of multimodality the group presented and expanded his theories of multimodal design and social semiotics adding even more new definitions of literacy. Kress (2003) claimed that our society was in the midst of a transition from focusing on text to focusing on image. Today, our society is inundated with a variety of screens and visual modes via our devices, technology, advertising, entertainment, software applications, and more. Thus, according to Kress, we are in a “new media age.” Due to this complex relationship between text and image, there are multiple interpretations, new meanings, and new signs that can be utilized for representing meaning. Kress’ theory of literacy insists that we move away from a linguistic approach and return to a study of semiotics, signs, the signifier, and the signified consisting of all modes of representation: gesture, speech, image, writing, 3D objects, color, music, and so on. The study presented here serves to remind educators and researchers of this needed move away from immersive, linguistic-focused instruction.

Lievrouw (2011) provides an even more multifaceted definition of new media from Kress. Her definition of new media joins aspects of all “types of media and

information technology with content...and blur[s] divisions between producers and consumers (p. 473). She asserts the components of new media are: 1) material artifacts that enable and extend communication; 2) communication activities/practices that people engage in with those artifacts and 3) larger social arrangements that people build around those artifacts/practices. Lievrouw dissects new media even further by describing the different genres of “alternative and activist new media” in the following ways:

1. Culture jamming = mainstream media, pop culture critique
2. Alternative computing = computing hardware and software, hacking, open source system designs, file sharing and cryptology to gain open access.
3. Mediated mobilization = the social/activist movements and politics of new media
4. Participatory journalism = news and commentary of media to find a platform for under-reported media and related groups.
5. Commons knowledge = expertise, technical and academic disciplines that mobilize to reach outsiders. (pp. 484-487)

Lievrouw, quite thoroughly, emphasizes the dynamic participatory nature of new media and its potential to establish highly networked communities. Lievrouw’s (2011) work is a natural transition into Critical Literacy, Critical Media Literacy, and Critical Media Pedagogy. Knobel and Lankshear’s (2002) keynote address delivered to the *National Council of Teachers of English Assembly for Research* focused on how critical literacy is a practice of production. Knobel and Lankshear discovered that most of youth's time is spent interacting with text-based systems such as email, chat rooms, blogs, instant messages with an emphasis on emoticons and so on explaining,

When literacy is conceptualized as both a situated action and socially recognized practice...reading and writing mediated by new digital technologies become even more complex...and the “rules” or “language games” associated with different online practices develop, shift and metamorphose into other new literacy practices. (p. 2)

Knobel and Lankshear differentiate between critical literacy and critical pedagogy. Critical literacy critiques the connection between language, social practice and power. Critical literacy focuses on looking at multiple perspectives of any “event, text, technique, process, object, statement, image, or situation: applying that meaning to your own context” (p. 4). Whereas critical pedagogy refers to how we develop and exercise the ways of teaching critically and questioning what is taken for granted and/ or possibly serves ideological beliefs and actions. Critical Literacy encourages a pedagogy in which students take ownership of their own appropriation of texts (of all modes). It helps them to see ways in which they can confront and counter hegemonic institutions and ideology. Their appropriation transforms the text into a completely different use. Thus, proving that students are capable of being critical consumers and producers of texts. Critical Literacy also emphasizes the relevance of media and popular culture because it not only changes language itself, but also changes the way we use and interact with it.

Kellner and Share (2007) propose a different approach to critical media literacy. They explain, “Critical Media literacy aims to expand the notion of literacy to include different forms of media culture, information and communication technologies and new media, as well as deepen the potential of literacy education to critically analyze relationships between media and audiences, information and power” (59). They outline four main approaches to critical media literacy, which is protecting consumers from becoming addicted to media or being manipulated by it, educating students in the aesthetic qualities of media, expanding media literacy education in the United States and finally looking at critical media literacy as a social process of information literacy, technical literacy, multimodal literacy, and a literacy that moves beyond print.

Hobbs and Jensen (2009) also expanded the definition of media literacy to include media that is part of culture and functions as an agent of socialization (p. 7). There are two viewpoints, protectionist and empowerment. They claim that Media Literacy Education (MLE) is a “transcurricular practice that dissolves the border between the disciplines” (p. 3). MLE is concerned with how students are both consumers and producers of media (much like Lievrouw), but also how they can be critical and transformative with the information they acquire. Can students create counter artifacts that fight against hegemonic dynamics? Hobbs and Jensen question how media relates to students and their socioeconomic placement in the world. They also desire that education in general be culturally relevant, include popular culture, and mass media, and include bringing in new devices of technology into classrooms for participatory learning. This participatory nature of learning with media is no longer an obstacle or a problem, in fact, it’s now a learning solution and a source of great empowerment for students. For example, Alvermann's (2001) work with adolescent learners is applicable to this discussion because her questions are worth considering. Alvermann believes the question of “What does the text mean” must evolve to “How does it [the text] come to have a particular meaning (and not some other)?” (p. 190). Students’ belief in their abilities, or lack thereof, potentially affects both their willingness to learn and self-evaluation of their skills and themselves as people.

Alvermann (2001) also emphasizes the integration of hypermedia projects, students’ own literacies (home, community, and school), and student-centered/participatory instruction. For comprehension specifically, the following strategies are suggested: comprehension monitoring, cooperative learning, using graphic

organizers, answering questions, generating questions, and summarizing (p. 193-194). Alvermann describes the “culture as disability perspective.” It is how “the manner in which schools promote certain normative ways of reading texts is, in effect, disabling some of the very students deemed most in need of help...society is seen as making struggling readers out of some adolescents who for any number of reasons have turned their backs on school literacy” (p. 196). Alvermann also questions how hypertext⁴ grants students the chance to appropriate materials and ideas in ways that print texts alone cannot do. Participatory instruction allows students to take on more responsibility for their learning by having them determine what they will actually do and learn and what those processes look like. For instance, instead of simply dictating what criteria should be evaluated in essay writing, the teacher can have the students create the criteria and rubric for evaluation. The students ultimately determine what works for them, not the teacher alone. The method is participatory and also collaborative between teacher and student, which potentially demystifies the course for students in the sense that they no longer have to feel that the teacher or textbook is end-all, be-all of “correct” information and answers.

Finally, there is Jenkin’s (2006) important white paper on media education outlining the qualities and skills necessary for students to participate with changing media education in the 21st century. Jenkins defines participatory culture as

a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. Members believe their contributions matter and feel some degree of social connection with one another. (p. 3)

⁴ Hypermedia (hypertext + multimedia) projects are the connections that students make “between computer windows and a mix of media texts, such as sounds, images, words, movies, and the like” (p. 199).

Jenkins is very thorough in his assessment of media education and warns that we not forget about the inherent concerns and criticisms raised regarding the consumption of media. First, there is the participation gap to consider. We must make sure students have access to and resources to know how to use up to date technology. When school block access to certain sites this makes the problem worse. We also have to keep class distinctions in mind because middle class students can ask family members for help whereas working class students tend to ask outsiders such as teachers because they have little to no access to help at home. Having access to technology and media skills (cultural participation) determines what a student is able to contribute towards his/her potential success and it also determines how peers and teachers may view them socially. Some questions we might ask as educators are: Why will students with little access to computers (seem to) not take advantage of the access permitted to them at school libraries or elsewhere? Do they lack the computer skills to use them? Is it a social stigma? Perhaps this issue is much more complicated than it seems.

Second, there is a transparency problem in the way students are limited in their criticality of media. With regard to games Jenkins claims, "there is a difference between trying to master the rules of a game and recognizing the ways those rules structure our perception of reality. It may be much easier to see what is in the game than to recognize what the game leaves out" (p. 15). Students will tend to take things at face value due to the teacher-as-expert dynamic or "the legacy of textbooks...where instructional materials did not encourage users to question their structuring or interpretation of data..." (p. 15). Thus, teachers find themselves wondering why students are not more critical, or why they are not inclined to question at all. Then, they ask how to help students self-reflect,

question, and scrutinize what they may take for granted as established and true. Finally, we must consider the ethical implications of a participatory culture upon young people. Here Jenkins poses several questions: How should teens decide what to post about themselves? Why are teens willing to lie to access certain communities, especially when some information they post could result in unwanted (uninvited?) attention? “Does the ability to mask one’s identity or move from one community to another mean there are less immediate consequences for antisocial behavior? (p. 17). Ultimately, we need to make sure young students are aware of the possible implications of participatory, media education.

In the latter half of his paper, Jenkins identifies the following social skills and competencies that students of the twenty-first century, participatory culture need with regards to media education, which include: play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgment, transmedia navigation, networking and negotiation. Incorporating concepts of play are important because students like the idea of “do-overs” which motivates them to be engaged. Simulation helps students figure out problems from multiple angles to where they can then manipulate and understand processes better. With performance, students take on different identities that enable them to pull knowledge from multiple sources and again, model or re-enact processes. This also leads to students developing skills in improvisation in solving problems. Appropriation is highly valued because it relies on students’ abilities to meaningfully sample and remix media content. “Students learn by taking culture apart and putting it back together” (p. 32). This concept and act seems to be the least emphasized in school in general. I agree with Jenkins in that teachers and

school are stuck on this idea of autonomous creation and the validity of one's own work, but original works can be created (and are frequently outside of class) from the appropriation of what we encounter around us. We engage in appropriation when we utilize a wiki or commenting system in our classes. Students are asked to appropriate one another's remarks and then synthesize the information into something new. When permission is explicitly granted, and students are invited to engage with appropriation, then their work has the potential to be very original and critical. Appropriation invites self-reflection and deep analysis.

With multitasking, students must work at their ability to scan one's environment and shift focus as needed to salient details. Jenkins claims that many of us will confuse multi-tasking with distraction with regard to students. This area out of all the tenets Jenkins lists is the most difficult for students I feel. "Multitasking and attention should not be seen as oppositional forces" (p. 35). However, I have a hard time seeing how students then use (the implication being successfully) multi-tasking "to maintain a mental picture of complex sets of relationships and to adjust quickly to shifts in perceptual cues" (p. 35). I see graduate students do this, but from my experience not many undergraduates. Yet, Jenkins ends on the note that this skill is necessary.

[Students] must learn to recognize the relationship between information coming at them from multiple directions and making reasonable hypotheses and models based on partial, fragmented, or intermittent information. They need to know when and how to pay close attention to specific input as well as when and how to scan the environment searching for meaningful data. (p. 36)

Yes, they do.

Finally, students must be able to navigate, network, and negotiate media systems. Students need to be able to follow the flow of stories and information across multiple

modalities. This skill asks for students to be critical of all modes of learning and expression, not just text. They need to be critical of what they see in images/films/comics or hear in advertisements, music, debates, etc, understanding that there are many different ways to both read and tell a story or express an idea. Jenkins claims that to experience multiple modalities “changes the way youth think about themselves and alters the way they look at the world created by others” (p. 7). They must also search for, synthesize, and disseminate information. This is at times a difficult skill for students because they will copy chunks of text at once instead of paraphrasing on their own. Also, as students share information digitally they quickly realize that they must accept more responsibility for what they publish and how audiences receive it. Finally, students should travel across diverse real and digital communities, to discern and respect multiple perspectives that are different from their own. If teachers and students can accomplish most of what Jenkins outlines, then they will be practicing both Critical Media Literacy and Critical Media Pedagogy.

Ultimately, these practices speak to the literacy skills that the students in my study come into the classroom with and what I will be examining in the data collection and analysis later. In conjunction with these media and technological practices, we must also look at what the literature explains about visual literacy practices and how I plan to utilize them within this study.

Visual Literacy: An Introduction

In this study I am working to further expand the definition of literacy to include the visual and technological practices of multilingual students as included in the multiple

literacies they possess when upon entering the multilingual classroom. I wish to expand theories of dominant literacies (Gee, 1989; 2001; 2010) to include a discussion of literacy practices that are dear and common to my students (Delpit, 2001). Also included in this expansion of defining literacy includes Kress (1996, 2003) and the New London Group's (1996) work on multimodality (an aspect of visual literacy) which claims that students learn through more than one mode. Finally, I also discuss Siegle's (1995) contribution to visual literacy with her terminology of transmediation to describe the process of when students transcribe one sign system (words) into visual images and how her work is helpful in my own conceptualization of visual interpretations. I also wish to expand the discussion of potential teaching practices for multilingual students from the multiculturalism that Greene (1993) and Alim (2005) propose and come close to hooks' (2010) beliefs that teaching should exhibit "a combination of care, commitment, knowledge, responsibility, respect, and trust" (p. 159). Again, the goal is for students to understand how their native languages are powerful in their own right but can be powerful tools in helping them acquire another, new language.

First, it is necessary to look at how researchers and educators before me, along with some contemporaries have defined visual literacy so that I may later distinguish how I am defining the term for this study. As I began delving into the related literature of visual literacy, I encountered a problem that was explicitly echoed by the scholars writing about the concept. Neither a general nor an established definition of visual literacy as a theory or a practice exists in the literature. This is a problem that scholars have attempted to address directly in the literature for quite some time (Avgerinou & Pettersson, 2011; Brill, Kim, & Branch, 2007; Serafini, 2014; Sinatra, 1986). Most acknowledge that those

who write about visual literacy usually provide their own definition of the term.

Avgerinou and Pettersson (2011) examine the overlapping and shared characteristics of the different definitions of visual literacy, but the only fact the scholars seem to be certain about is that John Debes (1969) coined the term “visual literacy.”⁵ Visual literacy is an applied field, meaning it is both a theory and a practice; therefore, it made sense that some definitions focused on the theoretical implications of the term while others discussed visual literacy as a practice utilized in educational spaces (Avgerinou & Pettersson, 2011).

The remainder of this literature review will discuss research pertaining to visual literacy as a theory within three areas: 1) cognitive approaches to visual literacy, 2) the pictorial turn and contribution of multimodality, and 3) other expansions of the theory. Then, I will shift to discuss visual literacy as a practice within teaching and where that leaves educators moving forward.

Visual Literacy as Theory

The study of visual literacy really gained momentum in the late 1960s when educators met in March at a conference in Rochester, New York (“IVLA History”, 1968) to discuss theories and applications of using visuals as part of instruction. Visual literacy as a field of study distinguishes itself as a multidisciplinary approach to discuss how visuals impact education and learning. The conference in Rochester was the beginning of the International Visual Literacy Association (IVLA) and one of their major publications, the *Journal of Visual Literacy*. Within the scholarship of visual literacy, there are three

⁵ According to Avgerinou (as cited in Brill, Kim, & Branch, 2007), scholar John Debes coined the term, "visual literacy" in 1969 and the definition was revised slightly and is still used today by the International Visual Literature Association (IVLA). <http://www.ivla.org/drupal2/content/what-visual-literacy-0>.

identifiable shifts, so to speak. Visual literacy as a concept was influenced by psychology and cognitive theory in the mid 1980s and some scholars (Sinatra, 1986) made connections between how young people's visual literacy helped them to develop their cognition and other traditional literacies. By the early 1990s, scholars discussed the “pictorial turn” (Mitchell, 1994) and presented new theories of learning through multiple modes, or multimodality (New London Group, 1996; Kress, 1996). From there, a discussion of visual literacy brought us into the “new media age” (Kress, 2003) and today visual literacy as a theoretical concept overlaps with media literacy (Hobbs & Jensen, 2009; Jenkins, 2006; Serafini, 2014), multiliteracies (New London Group, 1996) and sociocultural theory (Barton & Hamilton, 2000; Heath, 1992; Milner, 2001).

Cognitive approaches. Richard Sinatra (1986), discussed the cognitive, “functional, process perspective” of visual literacy with regards to children's literacy acquisition. His definition of visual literacy is “an active reconstruction of past visual experience with incoming visual messages to obtain meaning” (p. 5). Sinatra's research was influenced by reading theory, schema theory, and more specifically by Piaget's (1963) work with how children learned. Visual literacy enables youth to develop relevant schema for a foundation that aids the development of other literacies. Young children first process and interpret visual messages in the form of images or gestures, then reconstruct the meaning in their own minds, which leads to recognition and meaning as well as the formation of schema that can be called upon for later use. Sinatra made connections to Donald Murray's (2005) process approach to reading and writing, where one learned how to write and even how to learn through the act of writing. Sinatra argued a similar approach for visual literacy; one learned how to learn through the foundational

visual literacy. Sinatra's major contribution to the theory of this field of research was claiming that visual literacy is the primary literacy developed in humans from birth, but at times this particular literacy lacks proper cultivation that would support the development of subsequent oral and written literacies. According to Sinatra, when a child is identified as being deficient in either oral or written literacies, it could be due to a lack of relevant schemata, i.e. visual literacy, the primary literacy (p. 185). Sinatra's book is arguably underrated and underrepresented in visual literacy studies because of its attempt to marry the literacies, I believe. This book also overlaps with the practice of visual literacy since the last three chapters provide practical (although now dated) applications of designing curriculum with visual literacy in mind. For example, Sinatra devotes several sections to how students can actually make their own cameras in order to take photographs and make “visual compositions” (stories made from pictures) to bolster their thinking processes. There is even “A Camera Curriculum Project” that explains how a classroom might use Kodak cameras and photographs to emphasize visual creativity to explore an image's generative benefits for reading and writing compositions (p. 209-210). Obviously, the mechanics and tools required for such a curriculum are slightly dated due to the prevalence of smartphones and other technological devices that enable students to capture, review, and manipulate images in a second. The idea of infusing such a curriculum into any course, however, is still completely relevant.

The pictorial turn and multimodality. In the 1990s, Mitchell (1994) produced a seminal text that is often cited for its relevance to visual literacy, though Mitchell rarely mentions “visual literacy.” His book, *Picture Theory*, explained how the world was in the midst of a paradigm shift, what he labeled “the pictorial turn” (p. 9). Mitchell, like

Sinatra, is not frequently referenced, but he presents the reader with several questions that are still tackled in other literature around visual literacy today. Mitchell explains that the problem with identifying a general consensus about the theory of pictures is that such an endeavor “suggests an attempt to master the field of visual representation with a verbal discourse” (p. 9). Mitchell contends that practices of observation may be as complicated as reading (literacy) “and that visual experience or ‘visual literacy’ might not be fully explicable on the model of textuality” (p. 16). Obviously, that problem is still an issue because there is no general nor established definition of visual literacy: however, scholars have and will continue to grapple with this issue⁶. Mitchell's claim also points to a possible reason why literally describing students' multimodal productions (in the findings section of this study) proved to be incredibly difficult, because any verbal/written explanation cannot do justice to the many layers of meaning embedded in a visual mode of representation. In an attempt to elicit more complex meaning from a visual representation, one is possibly simplifying or reducing the ideas to mere generalizations that are only captured in words, whereas in using the visual mode to complicate a verbo-centric text, one is engaged in a more generative act of interpretation and meaning making. It is rigorous work to make and/or produce interpretive meanings from multiple modes because more of one's cognitive senses are being activated and used simultaneously.

Following Mitchell's (1994) discussion of visual literacy and “the pictorial turn” were theories of multimodality, defined as learning through multiple modes like gesture, speech, image, writing, 3D objects, color, and music (Kress, 2003; Serafini, 2014). Kress,

⁶ Scholars such as Nick Sousanis (2015) challenge visual theories with his recent dissertation created entirely in its respective form, comics.

one of the authors from the New London Group (1996) continued to develop the definition of multimodality and expanded his theories of multimodal design and social semiotics most notably in *Reading Images: The Grammar of Visual Design* (1996) and *Literacy in the New Media Age* (2003). In this latter text, Kress argued for the need to redefine and add new definitions of literacy. Kress claims that our society is now (at the time of publication, 2003) in the midst of a transition from focusing on text to focusing on image. Is this an echo of Mitchell? As a result of this transition of focusing on the image, when we evaluate literacy we need to not only evaluate each mode independently but also in conjunction with one another (Kress, 2003). The rationale for this is because each mode of representation has its own grammar or set of rules and principles that governs it. For example, when one reads print text in the English language, there are visual conventions we use such as reading left to right as we follow that path of syntax. At the same time, we also take for granted other graphic, visual conventions such as the line, the paragraph and the arrangement of letters (signs) into discrete words and the spaces we put in between these words (Kress, p. 63). These conventions are not the same in other modes. When one reads/views an image one operates by a different set of principles. For instance, with a movie we are provided the sequence in the form of the arrangement of images. Scenes and action are captured to be presented to us in a sequence determined by the director. However, when we are presented with a single image, we have the freedom to determine our own reading path (Kress, p. 58). When we are presented with a multimodal form, say with comics or graphic novels, then we can obtain meaning from the interaction of two modes functioning both distinctly and working together.

Kress' claims above seem to coincide with Sinatra (1986) and Mitchell's (1994) theories because like them, he is also complicating and questioning the dichotomous view of the written mode versus the visual mode. Kress' theory of literacy insists that we move away from a linguistic approach and return to a study of semiotics, signs, the signifier, and the signified consisting of all modes of representation: gesture, speech, image, writing, 3D objects, color, music, etc. Kress' theory of literacy also requires the consideration of new terminology such as transduction with regards to multimodal representations. Transduction is the "shift of semiotic materials across modes," i.e. when information in one mode is "*reconfigured* [and] *reshaped* according to the affordances of a quite different mode" (emphasis in the original text, p. 36 & 47). Tangible examples of the process of transduction in action are the visual interpretations that my students created after engaging with their course text, which also make up the data of this study. Other examples could be the essays that students composed as a result of their visual interpretations and finally, their digital stories. After students read a print-based text they were then asked to create a visual annotation or interpretation of a particular theme or concept from the text. In annotating a text with another mode, the student is generating new meaning about and from the text.

This idea of transforming one mode into another was taken up by earlier scholars. Siegel's (1995) study used Suhor's (1984) terminology and definition of "transmediation, the act of translating meanings of one sign system to another" (p. 455). Drawing on semiotic theories of Eco (1984), Peirce (1839-1914), Saussure (1857-1913), and Langer (1942), Siegel discussed a case study of fourth graders who transformed meaning from one sign system into another (text to pictorial sketches) to showcase their interpretations.

Siegel's study, both then and now, points to the problem with continued emphasis on the linguistic and transmission models of learning. Learning is still largely privileged in the verbal mode (to my astonishment) and information is transmitted from teacher to student, as though the instructors are filling empty vessels with knowledge. We know better that this is not the case, don't we? Siegel explains,

Instructional experience requiring transmediation, such as writing about pictures, creating book reviews through collage, and role-playing based on the theme of a story, may foster development of a wide range of cognitive, aesthetic, and psychomotor skills...[and] moving across sign systems is a generative [and reflective] process in which new meanings are produced. (p. 461)

Siegel's work is valuable to my own research, not only for providing the terminology of transmediation to explain what I am attempting to create with my own ESL curriculum, but also with how it supports the goals of the curriculum. I also see the reflective and generative power of my students' work, especially in their multimodal visual productions.

Expanding the theory (the 2000s). In the 2000s, as with Kress (2003), other scholars attempted to solicit new definitions for visual literacy, or literacy in general. This endeavor seemed to be taken up every few years in the *Journal of Visual Literacy*. Brill, Kim, and Branch (2007) completed a study using the Delphi⁷ method (Dalkey & Helmer, 1962-63) with the hopes of establishing a new definition of visual literacy. Unfortunately, the results were inconclusive due to a lack of participants. Brill, Kim, and Branch (2007) challenged the International Visual Literacy Association to create an operational definition of visual literacy instead citing that "An agreed-upon definition will inform research and practice of visual literacy: 1) by helping succinctly and

⁷ According to the article, "The goal of a Delphi study is to collect data from identified experts in a particular subject area, achieving consensus through several iterations of an evolving survey without face-to-face interaction" (Brill, Kim, & Branch, 2007, p. 52).

convincingly tell others what it is, and 2) broadening Visual Literacy's viability, recognition and validation at all levels of discourse and activity" (p. 57). Like Kress, Brill, Kim, and Branch (2007) also want to trouble existing definitions of literacy. They claim that "visual messaging is necessary for increasing human capacity of complex mental processing" and with a clear, established definition we would be able to understand more "about the role of perception, symbol systems, and language, so that we may better communicate through images" (p. 51).

For the purposes of the study presented here, I wonder if we could also question how we might better articulate the rhizomatic nature of using visual literacy practices in an English curriculum. Using the word rhizomatic, I refer to visual arts research methods (La Jevic & Springgay, 2008) that discuss the emergent, generative use of visual arts as a practice in education and what that does for creative imagining or critical thinking, echoing many of Sinatra (1986) and Murray's (2005) ideas about process-focused, creative learning. However, the process approach to learning (or writing to learn) may have limitations because teaching it has become predictable and near formulaic, it's as though one particular process is decidedly better than others. The rhizome is a good visual metaphor to apply to the application of visual literacy practices and the learning processes it enables. Instead of finite results, you get to see the iterative trial and error of students' attempts at making and creating meaning. It is a metaphor for the generative nature of students' inquiry into how one learns and how one can learn effective ways to learn. It is a process that resists hierarchical organizational structure, templates, chronological and linear notions of knowledge making. I argue that this is the nature of using visual literacy practices for inquiry.

Other scholars have attempted to expand the reach and the theoretical definition of visual literacy. Santas and Eaker (2009) claim that in their research they found a false, epistemological dichotomy between perceiving and thinking (p. 164). The authors reference C.S. Peirce, John Dewey, and Malcolm Gladwell's works to help explain this false dichotomy. They provide some intriguing contemporary examples of how an individual's training with perceptual judgment and thinking do not always or necessarily align. For example, Santas and Eaker (2009) give the example of the "Disney Effect," which is when adolescent students will use a fictionalized account of history they have been exposed to from popular culture to determine the validity of historical texts and sources (p. 171). The "Disney Effect" points to our lack of critical knowledge when it comes to visual media, and though we may live in a "new media age" (Kress, 2003), it does not mean that society is any more visually literate. According to many of the scholars in this review of literature, including Santas and Eaker (2009), visual literacy is a skill, or an ability that can be (needs to be) learned, taught, and improved upon.

Avgerinou and Pettersson (2011) in their extensive review of literature on visual literacy made the same observation and additionally discuss the accumulated and different theoretical definitions of the term. They conclude that the terms, "ability, skill, and competency" are used interchangeably throughout the scholarship of visual literacy. According to the authors, visual literacy is not and should not be isolated from other sensory skills, it is interdisciplinary, and develops intentional communication within an instructional context which resulted in past and present scholarship that tends to focus on the applications and teaching of visual literacy (p. 3). There are many aspects of visual literacy that are frequently discussed across studies, and many seem to accept "visual

thinking, visual learning/teaching, perception/visual perception, and communication as the main construct underlying visual literacy” (p. 4). Avgerinou and Pettersson (2011) propose that in addition to the above-mentioned aspects, that visual language be included in the conceptual components that ground visual literacy as a theory (p. 5). One part of the study discusses visual literacy as an applied field in that it is discussed as both a practice and a theory, which led me to discussing both aspects separately in this review. It leaves me to wonder if there might be room to discuss visual literacy as an all-in-one “theoretically informed practice.”

Last, Serafini’s (2014) text, *Reading the Visual*, is by far the most extensive review of visual literacy, and includes a summary of Avgerinou and Pettersson’s (2011) observations. Serafini’s (2014) definition of visual literacy is original and accounts for the social nature of interpreting and constructing meaning from/with visuals. Visual literacy is defined as “a process of generating meanings in transaction with multimodal ensembles, including written text, visual images, and design elements, from a variety of perspectives to meet the requirements of particular social contexts” (p. 23). Serafini (2014) uses the term “multimodal ensembles” instead of “multimodal text” because like me, he does not want to give the impression that he is privileging print-based artifacts. He defines a multimodal ensemble as “a text composed of more than one mode” and a mode is a “system of visual and verbal entities within or across various cultures to represent and express meaning” (p. 12). Serafini (2014) adds to the theoretical framework of visual literacy by including in his discussion the influence of media literacy and multiliteracies on visual literacy in an effort to bridge the gap of visual literacy studies with critical and sociocultural theories (p. 26). With the inclusion of critical and sociocultural theoretical

frameworks it is possible to see how one can teach visual literacy to students within a culturally relevant context. The goal is to foster the development of young, conscious, and critical consumers and producers of media who learn how that same media influences their own literacy development. Multilingual students are especially primed for critical comparisons of popular American media with the media of their home countries.

Students can even showcase their criticality with their own multimodal, (sometimes counter-narrative) media productions. If we think of literacy as something that is constructed based on individual and social practices then according to Serafini (2014), we see that “visual literacy, media literacy, critical literacy, and other types of literacies are brought together under this umbrella term [of multiliteracies] to suggest the need to expand the concept of literacy beyond reading and writing print-based texts (p. 26). To not do so would be a detriment to our students because we would then be supporting restrictive language practices (Darder & Uriarte, 2012) and disregarding students’ rights to their native languages (CCC, 1974). We would also be ignoring the other multiple intelligences (Gardner, 1983) that auditory, kinetic, or visual-spatial learners possess for instance, and the intellectual assets these students bring with them to the classroom that are often overlooked or not properly cultivated with a curriculum/instructor that insists on privileging a text-based medium.

Visual Literacy as Practice

There is a vast sea of literature that discusses the application of visual literacy as a practice, therefore I will concentrate on just a few seminal texts for discussion. First, Frey and Fisher's (2008) *Teaching Visual Literacy* provides what is arguably the most pragmatic definition of visual literacy, which I have adopted for this study as well. Visual

literacy is when students “learn to process both words and pictures. To be visually literate, [students] must learn to read (consume/interpret) images and write (produce/use) visually rich communications” (p. 5). More specifically, their book focuses on visual literacy practices that include comics, cartoons, picture books, and film to examine if they are in fact sufficient critical literacies (genres) worth exploring and using in a classroom. Though each chapter is an island with how it is showcasing visual literacy, the findings are compelling and show that theories of critical media literacy and pedagogy coincide with the learning goals of visual literacy. What is shown in the findings is how visual literacy practices in a curriculum also support and enhance a critical media pedagogy where students question and reflect upon their interpretations and relationships with media. It is practice and perspective that “enlightens students to the potential they have, as media producers, to shape the world they live in and to help to turn it into a world they imagine...[making] them more explicitly aware of their relationships with the media...” (Morrell, Dueñas, Garcia, López, 2013, p. 3).

In the *Journal of Visual Literacy*, I came across two sister studies that discussed the applications of visual literacy and actually put the theoretical implications of visual literacy to the test. These studies examined whether or not millennial learners were in fact more visually literate, or if it was a myth. Brumberger’s (2011) first iteration of the study concluded that millennial aged students were in fact not as visually literate as one might assume and that more exposure to visual materials did not correlate to increased levels of comprehension or fluency with interpreting visual images or information. Later, scholars Emmanuel and Challons-Lipton (2013) replicated the study, with a few alterations to the methods and with the caveat that “visual proficiency” be clearly defined, as it was not in

the first study. However, in my opinion there were severe problems with the data points and the methods of analysis used in both studies. For example, the first study conducted a statistical and quantitative study without any qualitative elements to examine the subjective, interpretive abilities of students. Also, the data points were dated then and now. Data was collected for the study in 2009, when many social websites and technological applications were on the brink of gaining prevalence. To limit the study to just TV and video games severely limits the data and would barely support a correlation of one being visually fluent with exposure to those media alone. The second study (2013) at least used primary images in attempt to gauge students' visual literacy proficiency. They also proposed that the students fell on a kind of visual literacy continuum where their proficiency would be determined based on their age, experience, and training with visual analysis (p. 10). This is an intriguing idea and supports sociocultural theoretical implications in that it takes into consideration how interpretations from visual analysis are culturally and socially constructed. Recognition is determined by what images a person may or may not be exposed to by their access or non-access to social media and education. It seems to make sense that students are visually literate to the extent of their exposure to visual media in conjunction with their applied level of visual analysis.

Then, there were two other studies from the *Journal of Visual Literacy* that discussed a kind of metalanguage with which one could examine visual literacy practices or artifacts. Connors (2011) study examined ways that preservice teachers might equip themselves with a vocabulary for analyzing and teaching visual texts, because otherwise, they are reluctant to teach visual literacy. Connors (2011) looks at how preservice teachers might focus in on basic shapes, perspective, and left-to-right visual structure in

comics specifically. This article is very valuable for the research questions that Connors raises. For instance, he asks whether teaching

visual literacy [has] any discernable influence on the way that learners interpret images—for example, fostering a greater degree of congruence amongst their analyses...[and] does studying concepts associated with visual literacy [have] any influence on the design of visual texts that students subsequently produce? (p. 86)

I would say yes to both questions, it does, as the findings of this study suggest. Lastly, an earlier study by Serafini again (2012) also put forth how teachers might help students investigate typography by concentrating on weight, color, size, slant, framing, formality, and flourishes. Serafini (2012) claims, that “calling readers’ attention to the role that typography plays in making sense of multimodal texts...is an important pedagogical strategy as the texts readers encounter draw more heavily on visual and design elements in their presentations” (p. 14). These individual characteristics of typography point towards numerous meanings and are particularly useful with regards to image analysis of the data presented in this study.

Moving Forward

Thus far we have discussed the history surrounding the politics of the multilingual classroom, examined the ideological forces and restrictive language practices that have historically been used in the multilingual classroom and seen a glimpse of what multiculturalist education can offer teaching models and developing research framework. The review also discussed the relevance of critical media literacy and popular culture to this study and how it helps to expand definitions of literacy and applications for teaching. Finally, the review looked at how both the theoretical and practice-based applications of visual literacy have evolved over the years. The review of literature leads now to a

discussion of how visual literacy practices will be utilized and examined in this study moving forward and how that will look in the research design and execution of my research questions that explores the implications of such a practice on a Culturally Relevant Pedagogy designed for multilingual populations.

III - RESEARCH DESIGN AND ANALYSIS

Overview

Data for this study is presented through a qualitative, interpretive case study of a community college multilingual classroom. My own classroom serves as the primary unit of analysis (Merriam, 2009), but within that unit I present four specific student participants as “cases” to illustrate the study’s findings. Over the years, there have been many variations for the definition of case study in qualitative research methods. Yin (2008) describes it as a process explaining, “case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, . . .” (p. 18). Stake (2005) describes case study as the exact unit of study. I have chosen to use a case study method using both Yin and Stake’s definitions combined with the characteristics of qualitative study—studies that are conducted in a naturalistic setting requiring observational fieldwork, utilize descriptive data, and is an inductive inquiry with a focus on the subjective interpretation of the data collected. Qualitative research speaks to any research that pays special attention to the social nature of a site or people under investigation. (Bogdan & Biklen, 2007, pp. 3-6). My classroom is a highly socialized, contextualized, and multidimensional space. Therefore, the study benefits from a multifaceted approach of inquiry. Thus, a qualitative, interpretive case study methodology fits nicely with what I wish to examine in my classroom: myself, my students, their work, and my teaching practice. Dyson and Genishi (2005) speak of case study as a methodological approach that accounts for the “foreground and background” inherent in a study. “That is, each case becomes an object of study—the foreground—

against a particular background or problem that animates the researcher to see the boundaries of the case” (p. 43). For this study, the foreground includes the literacy practices of my students and my pedagogy as it exists within the dynamic context of the classroom. The background includes the problem underlying this foreground. In other words, the background entails my inquiry and research questions (See Table 3.1).

Table 3.1

Research Questions

1. How does one teacher incorporate the visual and technological literacy practices of multilingual students in a community college English classroom?
2. How might students’ visual and technological literacy practices promote the outcomes of a Culturally Relevant Pedagogical framework? (academic achievement, sociopolitical consciousness, and cultural competence)
3. How might an educator measure growth and change within a CRP framework for college multilingual students that includes visual and technological literacies?

How I define “interpretive” is also key to my qualitative research methodology. Describing my students, my teaching practice and my classroom with thick description (Cho & Trent, 2006; Marshall & Rossman, 2011; Merriam, 2009) captures the multi layers at work in this study. By layers I mean the many contexts at work in the classroom: 1) my formal and informal knowledge and awareness of what is happening in the classroom, 2) my students’ understanding of the classroom and, 3) students’ experiences outside of the classroom that might affect or influence them within the classroom. To interpret these many contexts, I recorded the classroom happenings in my observational

field notes or reflective memos using thick description, meaning I recorded a “complete literal description of the incident or entity being investigated” (Merriam, 2009, p. 43). In doing so, the reader of this study will hopefully leave with new understandings about teaching and student learning based on my interpretation of the collected data and how that interpretation is presented in the study’s findings.

In this chapter I explain how this study features a reflexive model of research (Luttrell, 2010b) in relation to how my own positionality influences the research and I provide an overview of the timeline for this study. First, I will describe how previous pilot studies were useful in developing this study in what Dyson and Genishi (2005) define as “casing” the site (the larger unit of analysis, the classroom.) Next, I will elaborate on my use of the case study methodology and how positionality factors into this method. Within the context of my classroom as the main case, I will organize the collection of three core groups of data: observations, artifacts, and student dialogues. I will describe the data groups I seek to collect and how those data will be analyzed using additional grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) and how this study strives for what Cho and Trent (2006) describe as “transformational validity” to construct a credible interpretation of the data. Finally, I present a timeline to “construct a picture that draws from, reassembles, and render subjects’ lives... [to make] the product more like a painting than a photograph” (Charmaz, 1995). I conclude the chapter by discussing the limitations of the study but also outline its significant potential to advance English education research and teaching practice for multilingual students.

Pilot Studies: Helping to “Case” the Site

The pilot studies that I have conducted in previous semesters¹ serve as comparative and generative data for the culmination of the larger study presented here, but they also help to map the terrain of the case study of the multilingual classroom (Dyson & Genishi, 2005). These pilot studies taught me how to get to know my students by giving them demographic surveys and diagnostic essays; but also, how to *really* learn about and understand them as individuals—how I might shift my pedagogy to establish relationships with my students and understand their characteristics. As my orientation toward teaching and my students has developed so has my understanding of my classroom. For example, I know better ways to “case the joint” as Dyson and Genishi (2005) call it, meaning I understand the territory and the relevant contexts that stretch from my classroom better and how my students might respond to me or the expectations of my curriculum. Of course, my own expectations and assumption are often challenged, but I’ve learned how to adjust for the next group of students and so forth. Casing my classroom has been akin to writing drafts, each one (hopefully) improves from the previous and becomes richer with detail.

These pilot studies essentially formalized my own Culturally Relevant Pedagogy. For example, in the very first pilot study I conducted with my advanced composition students, they taught me what aspects of the curriculum were relevant to them. I learned that an assignment and moment in the course the students cared the most about was when I asked them to create “me bags.” “Me bags” is an assignment that asks students to bring a bag or box to class with a few significant objects that help to tell the story of who they

¹ Fall 2012, Spring 2013, Fall 2014, Fall 2015, Spring 2016

are and why they have enrolled in college. I do this assignment as a first week ice breaker—as a show and tell trick that helps me to remember the students’ names and the little things they might say or show that help them stand out in my mind as an individual. The positive feedback I received from this one, seemingly minor activity was overwhelming. Students wrote in their end of class reflections of how that one assignment was more significant to them than other tasks because it allowed them for a quick moment to be vulnerable in front of everyone, but it also allowed them to see everyone else’s vulnerability in return. It humanized the students and solidified their collective identity. The assignment was the beginning of subsequent assignments that would allow students to reveal to me and one another who they were and where they stood in the class.

Within the first pilot study is also where I began my inquiry into visual literacies and practices, collecting data from my advanced composition students. I focused this pilot study on students’ experiences in my Critical Media Literacy course (Kellner & Share, 2007; Morrell, 2008) that explored visual mediums alongside and juxtaposed against literature. The primary data pool was students’ written essays discussing visual mediums and their self-reflections on the course’s focus on visual mediums and modes of learning.² This course also served as my first venture into coding data. The pilot was a case study of three students’ written end of course reflections as data and identified conceptual categories (thematic coding) to explain how the students were either explicitly expressing or showing indications of “transformation.” This study allowed me to see how students were naming and organizing their experiences in the classroom and the content

² The course focused on visual mediums exclusively including comics, comics journalism, theater, films, television sitcoms of the 1950s, advertisements, and animation.

they were learning about and writing about using multiple literacy practices. Students did more than essay writing that term; they also created Tumblr³ pages, visual verbal essays (comics), and they offered critiques on our class wiki page about all the visual mediums they had studied.

In my second pilot study, I was asked to teach a developmental ESL class the next semester and I chose the popular culture young adult novel, *Little Brother* by Cory Doctorow (2008). This book became the foundation for designing my curriculum with the visual literacy practices that I have developed and investigated in subsequent pilot studies over time. I asked students to choose a section of the book and create a “visual interpretation” that illustrated their understanding of a specific moment in *Little Brother*. I gave students complete autonomy to illustrate their interpretations however they wanted. I encouraged students to draw, create, or even appropriate existing images that could conceptually or thematically correspond to the text. Students created word clouds using online applications and others wrote captions for found images. The students had to follow a single rule: make sure the audience can guess which scene in the book is being illustrated or provide enough visual contextual clues for a viewer to interpret the main idea being expressed. These visual interpretations continue to be the linking data thread of all pilot studies and are the artifacts I will collect from students in this study.

Subsequent iterations of these pilot studies encountered some modifications. The next semester I changed the course text, redesigning the curriculum for my ESL students using Jodi Piccoult’s (2004) *My Sister’s Keeper*. Changing the course text allowed me to see how students might deconstruct and comprehend the health themes presented in the

³ Tumblr is a blogging platform that allows users to curate digital content.

novel that for the most part was very far removed from the students' experiences. When polled, none of my students could personally relate to the idea of being genetically engineered for the survival of a sibling, as the main character was in *My Sister's Keeper*. However, they could connect with the novel's relatable themes of being overlooked, abused, and mistreated for the sake of someone else. They could also relate to the theme of self-sacrifice. That semester I conducted an interdisciplinary inquiry to assess my students' potential for creativity using the Consensual Assessment Technique (Amabile 1996), more commonly known as a CAT test in the Psychology field. By placing constraints on the assignment, barriers that can either promote or narrow creativity (Stokes, 2006), I used a CAT test to examine the affordances of the methodology for judging the "creative potential" of students' performed creativity with their visual literacy practices of specifically creating a visual interpretation. Researchers who developed the CAT test claim it cannot measure creativity, it can only measure one's creative potential, or characteristics of creativity. The constraints I placed on the visual interpretation assignment included asking students to focus on a character, a sentence, or to hone in on a selected quotation, each in a separate visual interpretation. This CAT methodology left much to be desired because this kind of an assessment could not speak to the qualitative nature of my teaching, the multiple contexts or subjectivities of the curriculum, the participants, or myself as the teacher/researcher. The CAT rendered the visual literacies practices of my students to something flat, two-dimensional, and without color or nuance. The use of the CAT led to my commitment to writing about my classroom using case study and analyzing the data with the smaller grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) of the constant comparative and theoretical sampling.

Glaser and Strauss (1967) explain theoretical sampling as a “process of data collection for generating theory whereby the analyst jointly collects, codes, and analyzes his data and decides what data to collect next...to develop his theory as it emerges” (p. 45).

These pilot studies ultimately led me to the realization that my classroom was the main case study to be investigated and that my students’ literacy practices would serve as part of the data to be collected and assessed. Discussing these previous pilot studies here now serves to give this final study more depth. Without those earlier studies, the study presented here would not be possible. My thinking around this research has developed over time and I realize that designing a study that requires me to be reflexive in practice, using some grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) helps me present a plausible interpretation of my students’ experiences in the classroom (Charmaz, 1995, 2010; Cho & Trent, 2006).

Case Study

Advantages of Case Study in the Multilingual Classroom

As I explained above, previous pilot studies taught me that the nature of the multilingual classroom is complex and dynamic, and I would need a research design that would speak to this context. The definition I’m using for case study here is an amalgam of previous definitions that I present in my study from three perspectives: as a unit of analysis (Stake 2005), a process (Yin, 2008) and an empirical inquiry that highlights the “foreground and background” (Dyson & Genishi, 2005) of my classroom. Using my classroom as the main unit of analysis speaks to the many aspects of this case that would otherwise go unnoticed. In the case study of my classroom we can see the students, their

classmate, and me (the teacher). Case study stretches the boundaries of the classroom to include what it touches outside of its physical realm: the multiple other contexts of students' lives I choose to capture in the cases. Those contexts include what the students do for fun, who their friends are, who and where their families are, their identities as a children, siblings, parents, immigrants, victims, or survivors, their work with academic tutors and other teachers, cultural practices, their gender identities, beliefs, struggles, disappointments, and their dreams. Using case study allows me to create portraits of my students for the reader in all their nuance so I may tell the stories of each of my participants. The goal of composing these portraits was to capture a classroom version of oral, life history from the participants (Bogdan & Biklen, 2007) so that "over time, the content becomes more revealing, the researcher probes more closely [in the interview process] and a focus emerges (p. 63). Using my observational field notes, case study also allowed me to capture the conversational spaces of the room, where students thought aloud and elicited more thought-provoking insight than the interviews were able to stimulate under preconceived conditions. Gaining entrance to witness a specific literacy practice and a student's opinions of that practice in isolation can be tougher than hearing and finding that dialogue in the less formal context of the entire classroom. Therefore, my observational field notes were important in my ability to capture those moments on record. I recorded my field notes daily in a notebook as seen in Table 3.2.

Other aspects of the classroom that a case study methodology helped me document were the activities and social interactions that took place in the classroom. These interactions enabled me to see how my students name and organize their perception of the multilingual classroom in their own terms. Often, students talked about

their other courses, instructors, and how difficult or easy the course work felt. Students also talked about their education in terms of their place in the real-world. For example, after election day, my class had a very animated discussion about our new president and how their lives as immigrants might be affected. I found it to be a moral obligation to allow time for those conversations to happen in an open and safe space. I also witnessed

Table 3.2

Notebook Entry for Classroom Observational Field Notes

Entry #	Date	Pages	Activities	Observations

who sat and worked together and who did not. I was able to see, question why, and talk about who participated in class and who chose to be quiet. I took note of the daily *modus operandi* and how students interacted with one another, the in-class tutors, and me. These observations and intricacies of the multilingual classroom worked to reveal the literacy events and practices that this study examines. I saw and heard students talk about making their visual interpretations in the classroom as well as in the interviews. I helped students use online applications in the computer lab as they completed their digital stories and later present formally in class. Lastly, I witnessed students' online actions and dialogues on the group Facebook page.

The Participants

In my class of 18 students, all were willing participants in this study after hearing my explanation of the study and requesting their informed consent. I talked a lot about

my research and being a doctoral student in a spirit of full-disclosure. My students asked me about my work and often enjoyed hearing my tales of woe because I think it humanized me to reveal to them that I am very much a student too and I do not have all the answers. All my student participants are English language learners who have immigrated to the U.S. within the last five years. The multilingual diversity represented in this group includes students from eastern Europe (Former-Soviet Union countries), the Middle East, western and southeast Asia, Latin America, and one country in Africa (See Table 3.3).

After conducting a first day survey, I learned that my students knew and used at least three languages. I intended for my sub-sampling to capture this linguistic diversity. This much diversity is not uncommon for my school even if the class had not been designated for multilingual students. According to recently collected data for my college, approximately 46% of the college's student population was born in a country outside of the United States (Herzek, Spring, 2017). Many of our students travel far from all boroughs of New York to attend college at my campus and specifically seek out the offerings for ESL programs. In addition to my program, which solicits students who are ready to pursue a college degree, there is another language immersion program offered through the Continuing Education department on campus. Many of the students in my program begin in that program and progress to the one I coordinate when they feel ready to enroll in classes for credit and prepared for both the financial cost and academic expectations of college.

The Site: Classroom and Surrounding Context

My class is a year-long learning community course. I am co-director of the ESL program and I work closely with other teachers and administrators of learning communities. I concentrate on Accelerated College ESL, more commonly known as “ACE.” Learning communities at my college entail two or more courses that are “linked” together in that the instructors share the same students and coordinate shared assignments thus emphasizing the sociocultural and contextual nature of learning.

Table 3.3

Continents and Countries of Student Participants

World Location	Country
Eastern Europe	Ukraine Greece
Middle East	Yemen
Western Asia	Georgia Azerbaijan Uzbekistan Pakistan
Southeast Asia	China
Latin America	Dominican Republic Ecuador
Africa	Cameroon

The ACE program is for multilingual students who need additional, supportive reading and writing instruction. In this learning community, students’ native languages are privileged with grammar and language awareness lessons taught within a given context. We call this learning community accelerated because the students retake their entrance

exams at the end of the year and hopefully many will accelerate out of ESL and into freshman composition. In this program students work on their English language fluency while they are enrolled in credit-bearing courses such as Speech and choose an additional content course of History, Psychology, Sociology, or Health. In the fall semester (semester one) my class is linked with History, Speech, Language Awareness, and Student Development (Table 3.4). This is important because students must be exposed to the English language in context within different disciplines. The nature of this learning community works to privilege the fact that these students are learning the language and as such each class has an implicit support system built into the course content in the way that content is taught and the resources that students can access they need assistance in learning the content for each specific discipline. In the spring semester (Table 3.5) my class links with the next level of Speech (21). Both courses were taught by the same instructors so that the students within our learning community experience continuity. This is especially important in the second semester when we allow students to branch out and enroll in stand-alone⁴ courses in addition to their learning community courses. In my class the students read and discussed Cory Doctorow's (2008) young adult novel, *Little Brother*. This novel portrays themes of government surveillance Big Brother (Orwell, 1949) style and the public's civil disobedience and resistance to an intrusive and oppressive government. I chose this book for its cultural relevance to my students who are young and technologically literate.

⁴ Stand-alone courses are free-standing, non-linked courses. The course "stand alone" and is not connected to any other course in the college.

Table 3.4

Fall Learning Community Course Descriptions (Semester One)

Course	Description
ESL 101: English as a Second Language	This course is for incoming students whose first language is not English and whose results on the CUNY Reading and Writing exams indicate that they need work on developing these areas. The focus is on reading, low-stakes writing, and media literacy.
ENG 1050: Language Awareness Seminar	Students in ENG 1050 build language awareness through an integrative, content-based, and contextualized approach. Students act as “language researchers,” attending to language form as they build fluency, and drawing meaningful links between work in all Learning Community courses from a linguistic perspective.
HIS 21: American Popular Culture	This course focuses on the development of sports, fads, and folklore in America including additional significant aspects of American society from the colonial era to the present.
SPE 11: Introduction to Speech Communications	An introductory course in listening and speaking including the basics of human communication, verbal and nonverbal communication, and elements of listening with an emphasis on critical listening. Students develop and deliver several presentations as well as evaluate the presentations of their peers
SD 10: Student Development	A one-credit Freshman Seminar course. The course facilitates, interactive learning for students, provides information and skills important for transition to and success in college. To provide students with an opportunity to develop personally, academically, and socially, the course is divided into several components which include: academic policies, career exploration, human relations, learning styles, library skills, and the advisement/registration process. Students are encouraged to think critically as well as develop an academic and life plan. The class promotes the development of a strong bond between the students and their instructor as well as with the college community.

I also chose this novel for its ability to work well with visual literacies. In earlier pilot studies, students concentrated on using *Little Brother* in their visual interpretations--depicting scenes, characters, quotations, and abstract concepts in visual form to help them understand a text that is full of technological jargon and arguably a difficult read for students learning the English language.

Table 3.5

Spring Learning Community Course Descriptions (Semester Two)

Course	Description
ESL 102: English as a Second Language	This two-semester Learning Community course, beginning in the fall and continuing in the spring, open to all incoming students whose first language is not English and whose results on the CUNY Reading and Writing exams indicate that they need work on developing these areas. During semester two (ESL 102), the emphasis continues to be on reading while building towards more formal academic writing.
SPE 11: Introduction to Speech Communications	A course that focuses on the basic elements for clear and effective public speaking. Practice and study in skills such as organizing information, researching and outlining speeches, developing ideas for a particular audience, using media for clarification and amplification of ideas, and speaking extemporaneously. Students will review the history of public speaking, analyze speeches and bring together all basic elements of public speaking through their own presentation of formal and informal speeches to inform and persuade.

Teacher/Researcher's Positionality

My ongoing research into visual, media, and technological literacy practices happens in a developmental level classroom for English language learners (multilingual students). As discussed earlier in the literature review, all my student participants are

English language learners who have immigrated to the U.S. within the last five years. Therefore, it's important to keep in mind not only the overall context of this diverse learning community in totality, but also the linguistic, cultural and academic backgrounds of each individual student. In focusing on this specific group of learners it was necessary to consider what effect this research would have on the participants and me. My experience as their teacher is inextricably interwoven with my students' experiences as learners. For instance, I had to consider the potential for how this research might influence the ideologies and identities of my students and me, especially given where and when this teaching/learning is taking place. I had to be careful that as a teacher I did not position myself in way that might make my students interpret my expression of political beliefs as ones that were superior to their own. Every act in the classroom is undeniably political, therefore all perspectives and individual experiences should have room to be shared and contemplated so that it does not come at the cost of silencing or discriminating opposing or contrary perspectives that might be also expressed in the classroom. To say that America is experience an interesting political time is an understatement. This is further complicated by the fact that my students are enrolled in one of the most diverse community colleges in New York City and some of them have serious concerns about their own or their family's status at this moment in time. I come to this study believing that the education of urban, minority, and immigrant students is a moral imperative.

My own identity in this case is an amalgam of experiences from inhabiting places across the Southern and Eastern United States. Finishing both of my undergrad and graduate degrees at a northern Virginia state-funded liberal arts university while being

married to an enlisted soldier under the Bush Administration solidified my political identity as a liberal Democrat. My first teaching position at a community college in northern Virginia exposed me to the specific needs of immigrant students. I worked in a small writing center where I tutored students one-on-one to read and write in English. After one year, I transferred to my current community college where I am now Co-Director of the English as a Second Language program after having taught immigrant students going on nine years. My position as a teacher/researcher has been undoubtedly influenced by the discriminatory language policies and practices that I have witnessed immigrant students endure. My Ivy League education has also forced me to confront my subjectivity and privilege as a white woman who teaches students of color, immigrants, and marginalized populations. For instance, I don't know that I would have sought this inquiry about learning had it not been for my graduate teaching classes exposing me to new literature that would inform me about the many nuances of teaching a multicultural classroom.⁵ My educational journey and teaching experiences are also a justification for using a reflexive model of research design using case study and the constant comparative method to generate theory from the data. These methods are the tools I need to address how different aspects of my own identity might be shaping data collection and analysis throughout this study. Continuously confronting and addressing how my subjectivity as it directly affects my data collection and analysis enabled me to see how I might construct a feasible interpretation of the data. In a reflexive design of research, Luttrell (2010b) asks the researcher to consider

⁵ See (Benesch, 2008; Charmaz, 2010; Darder & Uriarte, 2012; Freire, 1970; Greene, 1993; Hobbs & Jensen, 2009; hooks, 1994, 2010; Ladson-Billings, 1994; Milner, 2001; Shaughnessy, 1977; Sealey-Ruiz, 2011).

...contingencies and constraints within which you and research participants will forge relationships...What dilemmas or conflicts (if any) do you anticipate for participants, and how have you taken these into consideration? What specific moral, political, and ethical principles guide your investigation? What guidelines will you follow, including and beyond, “Do no harm?” ... (p. 161)

Charmaz (2010) claims that having a grounded theory approach (as I use with the constant comparative method and theoretical sampling) towards data collections “sensitizes [researchers] to multiple realities and the multiple viewpoints within them; it does not represent a quest to capture a single reality” (p. 197). Using these methods potentially makes a researcher less susceptible of making broad generalizations. In the end, my goal was for the data to present itself as polyvocal, so the reader can hear my thoughts in conversation with my students’ artifacts and dialogues too, thus enabling for the triangulation of the three data groups presented earlier. (See Table 6).

Timeline

Fall: Semester One

In the first stage of my study I collected preliminary data in semester one (Fall, September 2016) of working with my student participants. I taught my students the visual literacy practices that they engaged with throughout the semester. The literacy practices included creating visual interpretations (in groups), using and posting assignments on the class Facebook page,⁶ and producing digital stories. For example, I introduced the students first to the group Facebook page where I asked them to post homework assignments and engage in a dialogue with the entire class and other linked instructors

⁶ The is a closed Facebook group page meaning only the students enrolled in my learning community course section and the other relevant instructors for History, Speech, Language Awareness, and Student Development can access and interact with the group.

about their course work. I modeled and provided the students with examples of ways they might want to interact on the Facebook page, to encourage them to become the organizers of our group page, to decide what content needed to be posted or shared to help increase their potential for academic achievement. The overall goal of the Facebook group page was to increase students' social interaction with one another and their instructors outside of the classroom. In semester one I inquired about students' existing literacy practices (in addition to their social networking) and their funds of knowledge (Moje et al., 2004). I inquired about these practices informally, polling students and over time, exchanged conversations with them about what technological resources they used at home and how they interacted with those resources. These conversations took place in different locations including the classroom, the computer lab where we workshopped essays, individual conferences in my office, and online social networks such as the Facebook group page, email messaging, or Google docs.

During the first stage of the study, I recorded field notes in my observational notebook (Table 3.2). These field notes consisted of my classroom observations and reflections recording both during and after class. As I composed these observational field notes I searched for how students responded to the course curriculum both in their words and actions. For example, in some instances, I took note of an individual student's experience in class that day or the dynamics of several students as they worked in small groups on specific assignments. I paid close attention to what students might articulate about their experiences making visual interpretations or digital stories, i.e. their visual literacy practices. I also looked at students' digital portraits on the group Facebook page, paying attention to how students used and interacted socially with others in the group, i.e.

their technological literacy practices. I practiced reflexivity when composing these field notes, consulting colleagues and my learning community teaching partners (History, Speech, Language-Awareness, and Student Development course instructors) to conduct weekly member and authenticity checks about what I noticed about my students and their work (Marshall & Rossman, 2011). I met with my teaching team members every week in person (and continuously via email) to discuss our students and how they were progressing. Member and authenticity checks served to either confirm or counter any assumptions I had about the students and their lives both within and outside of the classroom. These meetings were crucial in understanding the subtle aspects of how students behaved across all of the learning community courses. Checking in with my team allowed me to see and discuss with my peers the possible strengths and weaknesses exhibited by our students. During this first semester, I kept an eye out for students who I felt might make willing study participants. I also developed the criteria for selecting my sub-sample and final four focal student participants, which I describe in more detail in the next chapter.

Spring: Semester Two

For the second stage of the study, students returned from the winter break, finishing up winter module stand-alone courses. During this stage of the study, data I collected to be analyzed was more systematically organized than the previous stage. At this point, I generally knew what artifacts I wanted to collect. Within the context of my classroom as the main case and unit of analysis, I organized the collection of three core groups of data: observations, artifacts, and student dialogues. My observations included my field notes for documenting students' in-class, explicit reactions to course

assignments. Talk of their literacy practices was written down or audio recorded (voice memos) after I dismissed the class, though I took more handwritten notes than audio memos. The second data group (the largest), artifacts, consisted of students' work with visual interpretations, their Facebook posts, and digital stories along with my own written reflective and analytic memos about these artifacts. Students' work was comprised of three main items: visual interpretations they created for the course text, posts on the group Facebook page, and digital stories. The third data group were the student dialogues recorded in the form of two, semi-structured interviews (Spradley, 1979) with the first interview taking place around the midterm (April) and the second interview near the end of the term (June). For the first round of formal interviews, I used grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) and other criteria to help narrow my sample down to four focal students in the end. I made comparisons across data sets and interviews to determine which participants might reveal interesting portraits and findings. During the interviews, my goal was to make the questions delve deeper into specific students' explicit thoughts and reactions about their literacy practices, focusing on their visual interpretations, Facebook posts, and digital story compositions. The goal was to gain insight about how students' visual and technological literacy practices and how they might promote academic achievement, students' sociopolitical consciousness, and their cultural competence. Once I established trust and rapport (Bogdan & Biklen, 2007; Fontana & Frey, 2005) with my potential focal students I further developed the interview questions to address the research questions more directly (Appendix N). My sub-sampling of four focal participants was both convenient and purposeful (Marshall & Rossman, 2011; Merriam, 2009). My data sample was convenient in the sense that I

collected data from my own students in my own classroom. Therefore, I did not have to travel far for this data.

Other criteria that helped to minimize the original pool of eighteen students to four cases was found in students who revealed a willingness to engage in further discussions about classwork. After discussing my intended research with the class as whole, I completed eight, brief informal interviews with potential participant students in my office and after class. I tried to determine which students were interested in participating in the study and who among them might contribute solid interviews. By “solid” I mean I was looking for students who found the interview process to be comfortable and as a result exhibited signs that they were open to discussing their work and their experience of the course curriculum. Often, I could tell by the verbosity of the students and their body language who felt like he/she had something to share and was genuinely intrigued by the interview process itself and not just the extra attention from me. I also looked for students in my class who show a genuine engagement with the course curriculum and literacy practices. However, I also paid attention to the students who rejected certain practices, so to speak. For example, later in the findings I will discuss why one of my participants essentially chose not to engage in the group Facebook page. I sought out participants who demonstrated changes over time in both their engagement, effort, and their literacy practices (artifacts). Indicators of criticality, academic growth, progress, creativity, originality, effort or lack of effort were all contributing factors in my selection. Again, in some cases, when I saw a lack of these criteria/indicators in the student work, I investigated using my analytical and reflective memos to determine a justification for this behavior in the student.

Data Collection

My own classroom served as the primary unit of analysis (Merriam, 2009).

Within this context, I organized the collection of three core groups of data: observations, artifacts, and student dialogues (Figure 3.1).

Observations

Observations in the first data group refers to this teacher/researcher's observational field notes and reflections of the daily happenings within the classroom. This data consisted of my observational field notes recorded during and/or immediately following the conclusion of a class period every day. My goal with this practice was to record observations about how my students interacted with and responded to the course curriculum both in their words and actions.

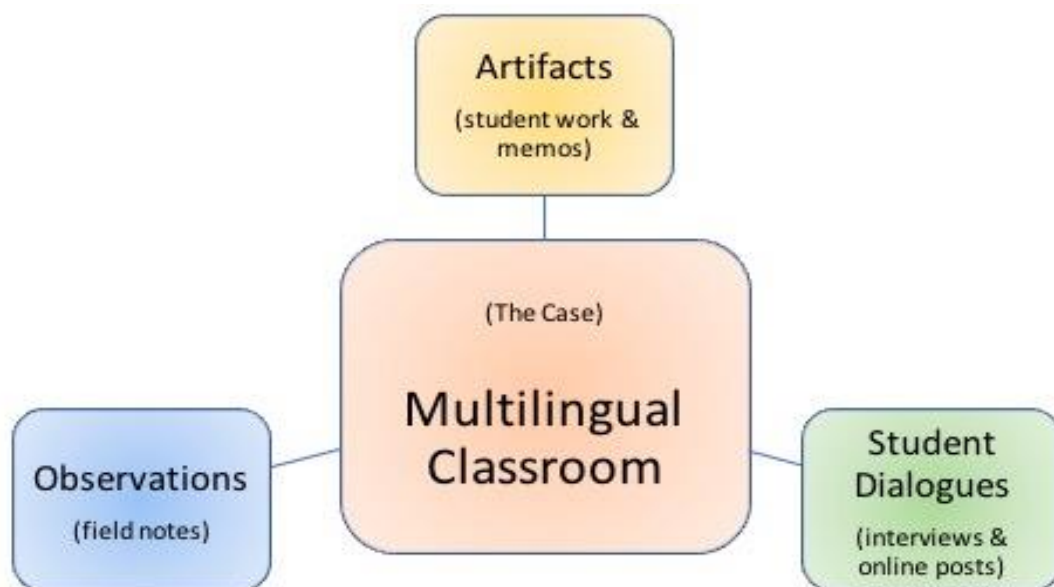


Figure 3.1. Data Groups for Case Study

I watched for expressions and answers from students to questions like the following: How do students describe their composing processes when making visual interpretations or digital stories? Do these visual literacy and technological practices help them to become better readers or writers? Do these practices help students improve their comprehension and/or analysis of texts? These were questions that spoke to my study research questions in possibly showing how students literacy practices promote the tenets of a CRP framework, but they also helped me to establish how I might measure growth and change of a student who engaged with these literacy practices. I searched for indicators of change and asked students whether or not they tried different methods in making their visual interpretations or digital stories over time. I also asked students if interacting with classmates and teachers using a group Facebook page helped them to better understand their needs as learners. Or, I recorded my recollection of the students' dialogue in response to a specific assignment or task that was completed in class using my digital voice recorder. Any digital audio recordings were transcribed for the inclusion in subsequent memos. At the end of every class, I made sure to set aside time to complete this data collection task immediately following the end of every class so that my memories of what happened in class would still be fresh for easy recall. Luckily, I was able to remain in my classroom alone where I collected my thoughts and memories of the class period and recorded my field notes without interruption.

Artifacts: Facebook Posts, Visual Interpretations, and Digital Stories

The second group of data, artifacts, consisted of student work including students' interactions and behaviors on the group Facebook page and their visual interpretations and digital story compositions. This area of data collection speaks directly to my first two

research questions: How does one teacher promote the visual and technological literacy practices of multilingual students in a community college English classroom? And: How might students' visual and technological literacy practices promote the outcomes of a Culturally Relevant Pedagogical framework of academic achievement, sociopolitical consciousness, and cultural competence? In looking at these two data points I was able to see how students directly engaged with these practices by assessing how they used them and what they said about using these practices as part of the required course work. One of the goals in including these practices consciously into the curriculum was to see how they might aid in students' comprehension, deconstruction of the text (their written essays), and the creation of their subsequent multimodal productions (visual interpretations and digital stories).

Student Dialogues

The third group of data collected were my students' own words, their explicit expressions about their experiences in the course and their literacy practices. I labeled this data group "dialogues." I audio recorded, transcribed, and thematically coded (Bogdan & Biklen, 2007; Marshall & Rossman, 2011; Merriam, 2009) two semi-structured interviews based on Spradley's (1979) interview questions to build trust and rapport (Fontana & Frey, 2005) with four focal student participants.

Data Analysis

I used grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) to help generate theory from students' artifacts. Reflexive Memo writing in this method is an exercise in writing to explore what is in the data. Each memo composition began as an

exploration into the data, but the practice also addressed my thinking about the data: questions I might ask about the data and early assertions I might make of the data. These memos discuss what I noticed in the classroom and what I noticed about a prospective participant's work. This kind of reflective writing allowed me to have an intimate engagement with the student work and what I thought I saw happening in the classroom. This practice was also an example of what the well-known writing instructor, Donald Murray (2005) would consider a "writing-to-learn" technique in that I am writing to learn about myself (the teacher) as I relate to my students and their literacy practices (artifacts) in the classroom. Some of this type of reflecting exists in my observational field notes as well, so there is some overlap as these memos slowly transformed into thematic findings. However, overlap was good because while composing these memos I also used Glaser and Strauss' (1967) "constant comparative method" which is when a researcher compares one group of data to another group to illuminate any patterns between those two groups of data. According to Merriam (2009), elaborating on Glaser and Strauss (1967), "The researcher begins with a particular incident from an interview, field notes, or [artifact] and compares it with another incident in the same set of data or another set" (p. 200). Using a constant comparative method, I was able to compare two different artifacts from a student or compare a memo about one student to an artifact of another student and so forth. Constantly comparing data functioned to both confirm and counter preliminary analysis of the data as well as generate new categories for further analysis. When I say categories here, I am referring to the themes or patterns (Merriam, 2009) I saw in the artifacts. When I saw a pattern, I labeled or thematically coded this pattern (Merriman, 2009) to help me identify these patterns elsewhere in the data collection. I continued to

code for categories throughout my data collection by writing marginal annotations and developed similar or related codes into larger categories. The coding process in tandem with a constant comparative method ultimately contributed to the generation of theory (Corbin & Strauss, 2008).

Charmaz (2010) explains that a grounded theory method “necessitates a relationship with respondents in which they can cast their stories in their terms” (p. 199). As a researcher, I am fond of this method because it asks the researcher to have a different kind of approach and relationship to the data in that it helps to prevent the colonization of the data, which is important to me because I am working with immigrant, multilingual students. I have worked consciously to be mindful of the potential to over-generalize my students or make their work seem exotic. The constant comparative method and coding process complements the CRP framework, which strives for a teacher/researcher to listen and document students’ classroom experiences with transparency and care. The constant comparative method is integral to my study because it is also an inductive practice in reflexivity. Dyson and Genishi (2005) explain, “... the effort to understand others’ understandings is mediated by the researcher’s own professional, persona, and collective knowledge and experiences. These may become sources of hunches that can be systematically examined through...analysis (p. 82). My analysis also required me to consider my own positionality as a teacher/researcher in this case study and as it relates to data collection. In doing so I was able to maintain the reflexivity in this research design (Luttrell, 2010b). Questions I asked myself within the writing of reflective memos enabled me to reflect on how my interpretation of the data was shaped by my different identities including the following: a teacher, a learner, a lover

of reading and writing, a white, slightly bilingual English writing instructor, a director of the ESL program, a younger teacher who often “blends in” with the student body, a married woman without children, a relocated Texan with a liberal democratic political orientation, and, an identity I sometimes reluctantly take on with my students expressing their troubles, an emotional guidance counselor.

Theoretical Sampling

The chosen four focal participants showcase a range of linguistic diversity of the many countries represented in the course. Analysis of this data group of the students’ dialogues contributed to a “theoretical sampling” of the data. Glaser and Strauss (1967) explain theoretical sampling as a “process of data collection for generating theory whereby the analyst jointly collects, codes, and analyzes his data and decides what data to collect next...to develop his theory as it emerges” (p. 45). In other words, theoretical sampling is a kind of trial and error process of elimination to find the participants who become the main cases. In a later, expanded edition discussing grounded theory methodology, researchers Corbin and Strauss (2008) add, “What makes theoretical sampling different from conventional methods of sampling is that it is responsive to the data rather than established before the research begins. This responsive approach makes sampling open and flexible” (p. 144). Thus, one of the criteria for narrowing in on my four student cases was based on what was revealed in the theoretical sampling of the students’ data.

Triangulation

By collecting data from the three distinct groups outlined above within the case and context of the classroom, I aimed to triangulate the findings in order to provide thick description (Marshall & Rossman, 2011) to help build theory around students' use of visual literacies practices and my own intentional design of these practices into a curriculum. Table 3.6 outlines the alignment of my research questions to the data points that were collected for the study. My hypothesis was that data would reveal how my approach to teaching/learning would legitimize the use of visual and technological literacy practices in a curriculum for multilingual students. Additionally, this curriculum would promote and potentially expand the framework and practice of Culturally Relevant Pedagogy (Barton & Hamilton, 2000; Ladson-Billings, 1992) while at the same time reveal how an educator might measure students' growth in academic achievement and their self-awareness around their growth by investigating what students reveal and say about their use of visual and technological literacy practices.

Transformational Validity

It is extremely important to my study that it be an authentic depiction of my students' experience with visual literacy practices as it pertains to learning English and striving for a Culturally Relevant Pedagogy. My goal was to find authenticity and reveal what Cho and Trent call, "transformational validity" (2006). This validity could not be at the cost of sacrificing my students' identities or compromising their personal subjectivities to learning English or learning in general. That would be the antithesis to culturally responsive teaching.

Table 3.6

Alignment of Research Questions to Data Points

Research Questions			
	1. How does one teacher promote the visual and technological literacy practices of multilingual students in a community college English classroom?	2. How might students' visual and technological literacy practices promote the outcomes of a Culturally Relevant Pedagogical framework? (academic achievement, sociopolitical consciousness, and cultural competence)	2. How might students' visual and technological literacy practices promote the outcomes of a Culturally Relevant Pedagogical framework? (academic achievement, sociopolitical consciousness, and cultural competence)
Observational Field Notes	This question is taken up in many variations of my field notes with recordings and assessment of the different visual and/or technological literacy practices students were engaged with on a daily basis.	This question is addressed in the field notes as I might see and/or hear students respond to these tenets explicitly in casual conversation in class (individually or in groups) or upon reflecting as group in response to a task specific oral exercise.	As the course proceeded over time, I recorded any indicators of change that will help me to gauge and answer this question.
Artifact: Visual Interpretations	The visual interpretations respond to the specific assignment instructions and goals that I asked students to address in their visual interpretations.	By using the constant comparative grounded theory method, students' visual interpretations aligned with their recorded interview data to express whether or not these practices promoted students' comprehension and deconstruction of text and aid in the subsequent creation of other multimodal text including their visual interpretations and digital stories.	Using visual interpretation rubrics, I can assess and measure students' literacy competencies, through the degree of effort evident in the visual interpretation artifact, the perceived insightfulness, and general correctness (with grammar or text content/concepts)

Artifact: Digital Stories	The instructions for this literacy practice reveal my intention to promote it as a visual and technological practice by making clear to students how they must create a digital story and what the objectives in making one will be as it relates to the course.	By using the constant comparative grounded theory method, students' digital stories may align with their recorded interview data to express whether or not this practice helped them to self-reflect and self-assess their own capacity for learning at the end of the year-long program.	The digital story assignment explicitly asks students to assess their learning across time: "reflect on your reading/writing processes in the ESL Learning Community Program and your experience in Speech 21. You will include information that demonstrates and provides examples of what you have learned from your courses this year."
Artifact: Researcher Memos	Reflexive Memo writing in this data is an exercise in writing to explore what is in the data. Each memo composition begins as an exploration into the data, but also address my thinking about the data: questions I might ask about the data and early assertions I might make of the data. These memos discuss what I am noticing about my deliberate decisions in the classroom and with the curriculum while also reflecting on moments of improvisation when applicable.	Here memo writing focuses largely on the students' artifacts, or their work products: visual interpretations and digital stories. With this data I looked for patterns using the constant comparative method from artifact to artifact or artifact to dialogue. The data was thematically coded to generate categories that relate or potentially speak to the three tenets of CRP that can eventually progress into theory building.	The same approach will be taken with student artifacts, except this data point was analyzed alongside the transcribed audio-interview text. Again, I looked for patterns that spoke to the ways an educator might use these literacy practices to assess student growth and change in the classroom. My memos are highly dependent on the efficacy of the interview questions to prompt clear feedback from the student that might address this line of inquiry.
Student Dialogues	This data point serves as the most direct and explicit inquiry to address all research questions. I was able to ask students directly what they think about the curriculum and my pedagogy as they experience it.	I asked students directly whether their technological literacy practices and interactions with the group Facebook page helped them in way that spoke to the three tenets of CRP.	I was able to ask students specifically about alternative ways of assessing their progress in a course through the interview directly.

The key to keeping this study culturally responsive was using the Constructivist Grounded Theory approach and practicing reflexivity, thus making the research a reflexive model of research design. Dodson and Schmalzbauer (2010) explain, "ethical reflexivity is an on-going process...[and] means searching for ways to incorporate human

subjects as thinkers in research about their lives rather than data producers for experts” (p. 324). Though I was admittedly interested in the artifacts my students produced, I was more interested in showing how students were able to visually illustrate their thinking and learning in ways that words alone on this page might not accurately capture. Additionally, seeking transformational validity (Cho & Trent, 2006) is dependent on the researcher’s reflexivity in

the way a researcher self-reflects, both explicitly and implicitly, upon the multiple dimension in which the inquiry is conducted...validity is not so much something that can be achieved solely by way of certain techniques...because traditional or positivist inquiry is no longer seen as an absolute means to truth in the realm of human science, alternative notions of validity should be considered to achieve social justice, deeper understandings, broader visions and other legitimate aims of qualitative research. (p. 324)

Thus, the reflexive model of research (Luttrell, 2010b) combined with Constructivist Grounded theory methods (Charmaz, 2008, 2010; Corbin & Strauss, 2008) to seek transformational validity (Cho & Trent, 2006) naturally fit with the goals of Culturally Relevant Pedagogy.

The Constructivist Grounded Theory approach also complements the tenets of sociocultural theory that are implicitly interwoven throughout this research. “Each research product is a rendering, one interpretation among multiple interpretations of a shared or individual reality...Thus, the grounded theorist constructs an image of a reality, not the reality – that is, objective, true and external” (Charmaz, 2005, p. 197). Norman Denzin, (1998) also supports this idea stating, “interpretation is an art that cannot be formalized” (p. 338). Though that may true, I have done my best to present the findings of my student portraits in ways that might illuminate my research questions.

Limitations

All of this is to say that one limitation of this study is that my findings are not generalizable. However, as I mentioned before, generalizability was not a goal of this study because I sought to illustrate the subtleties of the subjective learning experiences of my students and their literacy practices via the data findings. I can say right now that the one generalizable aspect of this study is the Culturally Relevant Pedagogy. Teachers can use this curriculum with all of their students if their goal is to be culturally responsive in their teaching. Another limitation of this study is that it was pseudo longitudinal. I say pseudo because the learning community ESL program is designed this way, which just makes the data collection more convenient, but not less complicated. Though this study followed a group of students for one academic year, the structure could at times be a hindrance to the data collection process when the curriculum needed to be modified unexpectedly because of student or program needs. This also included student participants who dropped out from the study because they had to drop the program, but this in turn is further justification for the case study method of presenting these findings. Using case study method might seem limiting too. It could be argued that it makes my data set smaller, but as I have hopefully detailed in my data collection stages earlier and later in my findings chapter, there was an abundance of data that I was able to triangulate my findings with using a purposive, case study method.

Significance and Contributions to the Field

Despite these potential limitations, this study offers much to teachers, teacher educators, and researchers looking to reimagine curriculum for English language learners

in community colleges working with multilingual populations. This research makes important contributions to our understanding of “best teaching practices” for developmental students (ESL and native-born too) and possibly human beings in general. This study aims to challenge teachers to self-reflect upon the ethics of their teaching practices in the 21st century. I feel this is also a timely opportunity to promote culturally responsive teaching for English language learners given the controversial political change our country has experienced, an event which causes many immigrants to continuously fear their status more than ever in this country. This culturally responsive curriculum encourages and enables these same students to become consciously and critically aware of the power dynamics and injustices they see within their surrounding communities, in and out of school. Finally, this study calls out for teachers and teacher educators to rethink and redesign existing standards and methods of assessing multilingual learners. It offers a way to redesign our curriculums and classroom experiences for students to address the changing dynamics of literacy practices among young, multilingual adults in our digital age at time when it’s arguably needed more than ever.

IV - THE CASE

Overview

This chapter will paint the picture of the main case, or the unit of study: my classroom. This highly descriptive chapter describes the context for the findings and analysis in Chapter Six that will follow. Thus, I present this chapter with thick description (Cho & Trent, 2006; Marshall & Rossman, 2011; Merriam, 2009) to pull back and reveal the different layers of my case study. My intention is for the reader to leave this chapter with an enriched sense of what my classroom, my students, and my orientation and implementation of CRP look like in a college English classroom for multilingual students. The idea is to present both the “foreground and background” (Dyson & Genishi, 2005) of my classroom because case study not only includes the happenings of the classrooms but the surrounding contexts as well. The goal in presenting the details of the case are to “understand others’ understandings (their sense of what’s happening and, therefore, what’s relevant) and the processes through which they enact language and literacy education” (p. 12). Presenting the case in all of nuance enables me to best express my subjective vision of what happened in my classroom with my pedagogy and my students.

The chapter begins with a discussion of the structure of the ESL Program featured in this study, its guiding theory, and principles of practice. Within this context of the program structure, I also describe how we establish and maintain an ethic of caring for and nurturing our multilingual students from day one at in-person registration and throughout students’ year-long experience. I will then move on to offer a more thorough

portrait of myself as the teacher/researcher focusing on my teaching philosophy (one of love), a brief history of my time at Oceanside C.C.,¹ my educational influences from graduate school, and how I came to teach multilingual students. Following my portrait, I present a group portrait of my students as they began in the program, how their social dynamics developed, and what sacrifices and struggles the students confronted to be in the program. The chapter closes with a snapshot of my student participants to transition into my findings of the study.

The Accelerated College ESL Program

Structure

Accelerated College ESL, more commonly known as ACE, began in the Fall 2012 semester as a pilot course. ESL and Speech faculty met regularly the previous year to plan and compose a principles document (Kahn, Cummings, Greenberg, Keller, & Lvovich, 2012) and to design the pilot course for 2012. As proposed to Oceanside's curriculum committee, "The role of this two-semester, inter-leveled ESL course is to meet the literacy needs of [Oceanside's] linguistically and educationally mixed heterogeneous student population, thereby promoting students' readiness for college-level reading and writing across the curriculum, acceleration through the developmental English sequence, and continued studies at the College" (Kahn, 2015). Our secondary goal was to address both the changing demographic of students and the "repeater" phenomenon, when a student repeats multiple sections of developmental courses, spending more financial aid, and taking longer to progress through the sequence to

¹ The name of the college is a pseudonym.

freshman composition. In our curriculum proposal (Kahn, 2015) we justified our switch to two-semester explaining that,

Prior to this two-semester ESL course offering, ESL coursework in one-semester learning communities required that students complete writing portfolios containing reading-based, academic essays, and take departmental reading exams requiring analysis, synthesis, and vocabulary knowledge at each level (ESL 07, 09, and 91). These complex and wide-ranging demands being placed on students in a 12-week semester led to the need for large numbers of students to repeat ESL courses, often multiple times. Increasingly, students needing to repeat ESL courses were running out of financial aid without having completed the developmental English sequence. This two-semester ESL course has eliminated the “Repeater” phenomenon, decreasing impact on financial aid while providing developmentally appropriate and supportive language and literacy work within an extended Learning Community.

In the original, single semester learning community, two or more courses were “linked” together including a credit course choice of Psychology, History, Health, or Sociology along with a credit Speech course and a developmental English course (English as a Second Language).² As mentioned above, the links were divided into three levels of ESL: 07, 09, and 91 so we reconfigured the main ESL course to be inter-leveled to accommodate and enroll students across all three levels³. We expanded the program by including an Integrative Language Seminar course that focused on language awareness and provided supplemental grammar instruction to help students with English mechanics. Because we had success with this particular course earlier in a 2010 pilot, we felt this course could become a vital supplement to the main ESL course which focused more on general making meaning of reading and writing skills. The pilot version of the seminar, linked at the time with our first level of ESL (07) and a content course, was a success because it provided students with both traditional and creative ways to scrutinize their

² See Tables 3.4 and 3.5 in Chapter 3 for Course Descriptions

³ This merging of levels was arguably risky and uncomfortable for some faculty, but thus far it has not been a major problem for the program structure. We offer on-going faculty development workshops to help instructors make adjustments to their curricula to accommodate multilevel classes.

English usage. The seminar also integrated assignments from the eight-hour ESL course so that students could work with the instructor to identify their patterns of error to develop accuracy. Students would begin an assignment in the main ESL class and take the same assignment to the Integrative Language Seminar to work on corrections. Students then submitted their revised assignment back to the ESL course instructor and repeat the process (if necessary) with at least two more drafts and revisions. On informal feedback surveys, many students reported that they appreciated the Integrative Language Seminar because it was a dedicated time and space to work on English grammar, which was often an explicit request from the majority of students. Additionally, students appreciated that they received a credit for completing the course that counted towards their GPA, unlike the ESL 101 course that was understood to be equated credits and thus carried with it the dreaded label of “developmental.”

Another significant feature of the Integrative Language Seminar is how students are encouraged and taught to become ethnographers of their own language use, collecting language artifacts and “attending to language form as they build fluency, and drawing meaningful links between work in all Learning Community courses from a linguistic perspective” (Kahn, 2015). For example, students might be asked to go out into a neighborhood to listen for and collect (record in their Language Artifacts Notebooks) artifacts of American English language including but not limited to salutations, refusals, questions, idioms, slang or any other specific use of language. We’d also privileged students’ native languages and often ask them to make comparative analysis of the differences between their native language use of similar artifacts of language to English usage. The Integrative Language Seminar would help provide more opportunities to have

students focus on language forms within a content-based language instruction approach. We also expanded the program more by including a tutoring lab component, which we call the “Reading Lab,” coordinated with the Reading and Writing Center to “enhance students’ extensive and fluent reading as students choose their own level-appropriate books to read, write about, and discuss with tutors and peers, and receive one-on-one assistance with their learning community assignments” (Kahn, 2015). The justification for this new component of a Reading Lab was framed and grounded in our belief that reading is a dialogic activity. As outlined in our Program Principles document, Kahn et al. (2012) maintain,

Even if reading may seem on the surface to be individualistic, it is a complex interaction between one's previous readings, conversations with others, conversations with ourselves, life events, and bits of knowledge we have accumulated. It is through these dynamic connections that we are able to comprehend, analyze, and apply what we are reading. Our students are with us because they have not had, in English and possibly in their native languages, these foundations for thinking, language, and literacy.

The final schedule we designed is presented in Figure 4.1. Within this learning community, all courses were linked together with a theme and learning objective (Appendix B & Appendix C). Typically, the shared assignment begins in one course and moves through the other courses with one class creating a scaffold for the next and so forth, building to a large project such as the final digital story. For example, students might begin by a project-based observation in the Language Seminar of looking at how language and metaphor is used in an American song about popular culture and resistance.

FALL 2016: Accelerated College ESL Linked Courses: ESL 101 / History 21 / Speech 11 / English 1050 / Student Development 10					
Period	Monday	Tuesday	Wednesday	Thursday	Friday
B (9:10-10:10)	Reading Lab Tutors	SPE 11	SPE 11	SPE 11	SD10
C (10:20-11:20)	HIS 21	Reading Lab Tutors	HIS 21	HIS 21	*Reading Lab Tutors
D (11:30-12:30)					*Reading Lab Tutors
E (12:40-1:40)	ENG 1050	ESL 101	ESL 101	ESL 101	ESL 101
F (1:50-2:50)	ENG 1050	ESL 101	ESL 101	ESL 101	ESL 101

Figure 4.1. Fall ESL Learning Community Sample Schedule

That assignment would be developed in a History class focusing on building terminology relevant to popular culture in a homework application. Next, students would take the initial terminology and knowledge they developed about an American popular song and write a narrative to make a cultural comparison to a similar song they might know in their native countries. Finally, we might ask students to create a digital story of their findings and analysis of the two songs while self-reflecting on how their learning developed as a result of this integrative assignment within the learning community.

At the end of the fall term, to promote student success, the evaluation of learning is a low stakes Pass/Fail grade. To pass the course, students are expected to produce at least three drafted works, including the final digital story (Kahn, 2015). Students are also given an English departmental reading exam that requires a passing score of 65, which

enables students to enroll in any remedial math courses they might need in the six-week winter module. Many students wisely choose to take 6-week module courses to accelerate their academic timeline and because these courses are included with a fall program and the flat-rate, full-time tuition. Often, students also enroll in general degree required courses such as Psychology, Sociology, Philosophy, Math, History, Art, or a course required for their major. Fall ESL instructors will usually assign homework to be handed in on the first day of the spring term when students return. Alternatively, some instructors arrange off-campus field trips to bookstores or ask students to check in on their Facebook group page to post pictures and updates of their pleasure reading.

In the spring term, the learning communities reconvene, with at least one of the same instructors (ESL or Speech) from the fall term.⁴ The students move on to ESL 102, Speech 21, and a two-hour reading lab, building the foundation of the ESL experience they began in the first semester. Students are free to choose and add other courses to the available time slots to complete the rest of their schedule (See Figure 4.2). Again, students often pick general degree or major required stand-alone courses to create a full-time schedule, usually totaling four to five classes for the term not including the summer module. Students must produce a minimum of three additional drafted works in the spring term and are again given the opportunity to retake their Reading and Writing exams. Based on these results, students earn a letter grade, and are placed appropriately in subsequent English Department courses. In cases where students still need more time to pass the exams, they will transition out of ESL and into higher developmental English classes (Kahn, 2015).

⁴ We try to keep both instructors together, but this is not always possible because of various other teaching obligations and/or restrictions for the instructors, or when an instructor may leave for the term for sabbatical or other breaks in teaching.

Spring 2017: Accelerated College ESL Linked Courses: ESL 102 & Speech 21					
Period	Monday	Tuesday	Wednesday	Thursday	Friday
B (9:10-10:10)					Reading Lab L219
C (10:20-11:20)		SPE 21	SPE 21	SPE 21	Reading Lab
D (11:30-12:30)					
E (12:40-1:40)		ESL 102	ESL 102	ESL 102	ESL 102
F (1:50-2:50)		ESL 102	ESL 102	ESL 102	ESL 102

Figure 4.2. Spring ESL Learning Community Sample Schedule

Principles

Our school is also considered by many conducting research about learning communities to be a pioneer school to reference. Our very first learning community was designed for ESL students in 1995 (Mlynarczyk & Babbitt, 2002). The structure of our program today and its teaching philosophy (Table 4.1) was conceived with foundational principles, discussed in further detail shortly, that emanated from research on Vygotsky's (1978) theories of learning as well as existing research about learning communities completed routinely across the nation. These principles are essential to the program because they promote an educational philosophy and practice that are equitable for English language learners. For five years now, the program has been highly effective in

accomplishing those objectives. Enrollment, retention, and acceleration rates have steadily increased since 2012. (*ACE Report*, 2017). Without our principles to guide curriculum design and program assessment, the program might not have lasted more than two years. Though the principles are summarized above, some of the rationale behind these principles deserve further elaboration.

Vygotsky's theories of child development and learning parallel nicely with what happens to adult English language learners. In our first principle, the ESL Interdisciplinary Working Group, Kahn et al. (2012) maintain,

We understand the development of mind, thought, and language to be rooted in interpersonal dialogue. While we have to assess students as the individuals they are, we cannot divorce their individual progress (or lack of progress) from the classroom spaces we create. Rather, we understand our students' individual and gradual developmental trajectories to be situated in, and emerging from, particular social settings and interactional histories. All of our activities must build in this awareness.

In our second principle we emphasize reading as a dialogic activity because we understand that our students have enrolled in our program because they have not had an immersive environment where they can practice the foundational skills required for critically thinking about and acquiring fluency in the English language. To accomplish this goal, we try to instill an appreciation and sense of pleasure for reading in the program. This is the primary goal of the Reading Lab component in our learning community. Our third principle builds from this idea in our literacy-based approach to teaching (Kern, 2000) that is emphasize in both the main ESL course and heavily explored in multiple mini-research projects in the Language Awareness Seminar that ask students to be collectors and ethnographers of the uses of the English language.

Table 4.1

ESL Learning Community Principles

Accelerated College ESL Principles	
Social Construction of Language Acquisition & Knowledge in Community	A student's individual development is dependent upon his/her social interactions in the ESL classroom.
Reading as a Dialogic Activity	The interaction of one's previous reading, conversations with people, life experiences, and existing knowledge help us to comprehend, analyze, and apply what we read.
Literacy-based Approach to Teaching	Using and analyzing the formal and informal uses of language within specific contexts.
Metalinguistic-awareness	Reflection on cognitive and cultural processes involved when one's native language and/or English is utilized within specific contexts.
Project-based Learning	Learning that utilizes course themes and assignments stretched out over time.
Play	Using creativity as agency for language and knowledge acquisition.
Multimodality	The intentional inclusion of other modes of learning including visual, media, and technological literacies.
Development of Self and Identity	The sociocultural framework of language and thought and the role of the self in the creation of a multilingual identity.

Encouraging students to practice English in spoken contexts is vital to explore and understand the various informal and formal registers of English language use. In the classroom we include media materials of Ted Talks, podcasts, plays and theater as models of formal aspects of English language use, which also inform students' practice of creating and performing their own formal speeches (Kahn et al., 2012).

Our fourth principle, promoting metalinguistic awareness by having students explore the similarities and differences of their native languages and English learning is the linchpin to making the program and the other principles effective and a vital key for students' academic success. In the learning community,

we explore the cultural knowledge needed for literacy, and the particular systems of attitudes, beliefs, customs, ideals and values embedded in texts (Kern, 2000). In addition to teaching the subcomponents of language—e.g., grammar, phonology, and the lexicon—we work with students to establish concrete goals in these areas, and to document their learning processes for their yearlong (and lifelong) education. (Kahn et al., 2012)

Our remaining principles explore the multimodal nature and emotional aspects of the learning community in both in-class activities and longer, project-based scenarios. Simply put, we believe in creativity, play, and fun in our learning communities. This aligns with Vygotsky's (1979) theory that, when we play we are bridging the mind's imagination and our real life in a cognitively transformative way. With imitation and play, students are provided a context to help them remember both the informal and formal structure of English and its uses. They remember playing a parts of speech musical chairs game as opposed to rote memorization of grammar rules presented to them on a worksheet. Students internalize and embody the moments when they are asked to pretend to be a character from the book they were reading and perform an elaborately detailed refusal in the English language. Students can think critically, recall, and perform an answer to how Katniss Everdeen, a character from the popular novel *The Hunger Games*, (Collins, 2008) might respond to a wedding invitation.⁵ When students are able to embody a character, they are then able to display their critical understanding of a text as they try to relate or connect with the character. Later on, the can put this skill into a

⁵ This is a fictional prompt with a goal to assess both students' comprehension reading skills of a text and their correct usage of a common English language practice of refusals.

more formal practice of responding to an academic writing prompt that might ask students to imagine themselves as parents responding to a new school policy for young children.

Often, some of these activities develop over time and evolve into larger on-going projects. For example, students might audio record their experience of a particular reading or experience with the English language as investigated in their Language Awareness Seminar with the goal of self-assessing themselves at the end of term and working their final reflections to make a podcast or digital story. Our promotion of the use of technological and media literacies in our learning communities speaks to many of the assets that students already possess as they enter our program. To create Youtube demonstration speeches is often a familiar practice to our multilingual students. Using a medium such as Youtube to present their demonstrative speeches supports academic achievement in several ways. First, it decreases anxiety and the emotional weight that performing a speech live in class might create within students. Due to this decrease in anxiety levels, students are in a better position to show-off their extemporaneous skills in speaking English formally, but in what feels like a informal medium. As a result, students make fewer mistakes and when they perform well on a major assignment, their confidence in learning and practicing the English language also increases.

As a result of this immersive English language learning experience, students feel the emotional weight of changes to their identity. We ask students to embrace that weight and reflect on it throughout the course. This final principle again ties in with the metalinguistic awareness we help students acquire. As our Interdisciplinary team discovered, “When learners are encouraged to develop creativity, metaphoric thinking,

subjectivity and language emotionality for their “stories” and interactions with each other, language becomes the foundation for this new developed self (or vice versa)” (Kahn et al., 2012). Early in the program we polled students to assess the effectiveness of our learning community program with written surveys and reflections. We asked students at the end of the year to reflect on this principle and specifically asked them whether or not they felt that learning a new language contributed to the development of their own new identity. We received affirmative answers, but to our surprise we received so many affirmative answers that some students would also comment on the silliness of the question. Of course, the program affected their sense of self and identity they said. How could it not? I cannot recall any student of mine or any other student’s response stating that he or she had not changed one bit since entering the program.

Establishing an Ethic of Caring for and Nurturing Students

The First Meeting

This practice of care begins at in-person registration. Every year beginning in 2013, I have worked with ESL counselors and freshmen advisors to meet with prospective students to help determine their correct ESL course placement and register them for courses in the ESL learning communities. Though not every student is registered for the program at in-person, we are able to meet and register a little more than half of the total enrollment, which averages between 80-100 students. This first meeting with potential students is an integral opportunity to set the right tone and initial experience as they begin their academic careers. In this first meeting, counselors, advisors, and I try talk about and demonstrate the support system that students will receive when they join our

ESL learning community program that is designed specifically for them. At this first meeting, students meet me, the program co-director, but they meet me first as an instructor within the program. I usually do not tell students I am the director until near the end of our conversation because when I do, it solidifies all that I have told them with a seal of trust. This trust is established by my position as someone in authority who controls the program and supports the students and faculty within it. During this first meeting, my primary objective is to establish a relationship with students who join the program. This is my goal even though this first encounter is brief, and I may not become the student's course instructor. If that is the case, then I try to match the student with a learning community that will best fit that student's academic and personal needs. Depending on a student's major, one content course might be more advantageous than another that may only count as an elective credit. With an ambitious and confident student, I might suggest a link that has a reputation of being a bit more challenging in course content to ensure the student will be appropriately motivated and perform above his or her level to meet those slightly higher academic expectations. Contrarily, a shy reticent student may benefit more in a learning community that is known to be more accessible in course content for first-time, ESL students. Though all of our learning communities are accessible and alike in design, some links are better fits than others for particular students. Before each student leaves registration, they will be informed where the program director's office is and where to find me should they need anything. The goal is for students to leave their registration experience feeling informed and supported.

Supportive Faces

While at in-person registration, students also meet their Student Development (SD) instructor who is also their personal counselor. The role of counselor here is specific to the student's emotional well-being. These counselors/instructors are all certified social workers and/or trained clinical therapists. Counselors are also multilingual speakers, which helps them ease tension in multilingual students dealing with anxiety. It can be comforting to hear our native tongue when we are stressed. The counselors work in an advisory capacity but also teach the student development course from the standpoint of helping English language learners adjust to becoming students in an American college as well as general living adjustments to the fast-paced chaos that is distinctive to New York City. The SD counselor is not the students' main academic advisor, but rather a liaison to assigned academic advisor, working to ensure that conversations with a student's advisor are purposeful and productive for the student. For example, an English language learner might develop a comfortable rapport with the SD counselor because of the classroom they work, but eventually students must fly solo, so to speak, and advocate for themselves. The SD counselor might work with the student to discuss anxiety that he/she may have in approaching outside teachers or other advisors they will eventually need to work with as part of usual college business. Additionally, the SD counselor might work with that same student to brainstorm and compose a list of questions to bring to his/her advisor to ensure effective communication of the students' academic needs or requests.

Academic advisors are also very crucial to the structure of our program. They work closely with the students to ensure they are making progress towards their majors, adhering to financial aid regulations and other college policies in order to graduate on-

time while fulfilling the degree requirements for graduating or transferring to other two or four-year institutions. When students have finally decided what stand-alone (free standing) winter and additional spring courses to add to the learning community, the advisor works with the students to discuss course options and register them into the desired classes. The advisors (in connection with the SD counselors) work to communicate with both the program directors and the instructors in the learning community to alert them when students have difficulty with a specific course and display some reluctance in communicating their struggle to us. If a student needs to withdraw from the learning community for any reason, an advisor will work in tandem with the SD counselor to ensure as smooth of a transition as possible for that student. Whether it is to drop courses, enroll in other courses, or to put college on hiatus for a bit before spending further financial aid, advisors make sure students are aware of the potential negative consequences when the GPA is at risk of falling and academic probation imminent. Advisors also establish trusting and respectful relationships with our students, helping them to choose courses with “ESL friendly” instructors, that is, instructors who are sensitive to the needs of English language learners and actively consider this fact when designing curriculum and assessing student performance to make the course content appropriate and accessible for our students.

Maintaining an Ethic of Care Early On

The instructional and support staff within the program operate with mindfulness in our general practice. Our first act of paying attention to our students and their cultural backgrounds is done through the first day student information form and writing sample.

Using the information form, we receive pertinent geographic, native language, and academic information about our students (See Appendix B) including where their home countries are located, how many languages students speak, and the formal educational history of their English language learning. We will usually expand the survey form, adding some anecdotal information such as the students' hobbies and/or interests.

What we do with this information is our second act of mindfulness. We share this information with the rest of our learning community team at the first meeting or via email, beginning to create academic portraits of our students for one another as soon as possible, to get a sense of their skills, what they excel in and what areas might need more attention. We do this because in some of the content courses, formal assessment happens a little later in the term and not on the first day as it can or does for English. Assessment happens after lectures have been provided and students have written down their notes or completed specific homework assignments. Typically, the students do not perform so well on the first formal assessment because, understandably, they are very much learning the academic land of their courses and this includes experiencing and understanding expectations for quizzes and first exams. In tandem with these first exams, instructors help English learners realize that what they are doing is in fact college-level work, despite the developmental label and designation that comes with the ESL course. The expectations of our courses are by no means “watered down.” The only difference is that curriculums for this program, oftentimes matching that of our freshman composition courses, will play out at a strategically slower pace. In many ways the work of an ESL class is more rigorous in that students are working on their language acquisition while completing the demanding, academic content of each course in the learning community

of five courses. A word that frequently comes up in the main ESL course but even more so in the Student Development class taught by the counselors is “overwhelmed.” Our program looks out for overwhelmed students as they explicitly express the feeling to us or as we might observe it. It can be observed in so many different ways including but not limited to: sleeping in class, showing indications of discomfort participating in class discussion or group work, failing to complete homework, skipping classes, excelling in one class but not the others in the link, or directly informing an instructor that he/she is struggling with something.

This leads to the next mindful step of attention we take in our program, which is to consistently and frequently check in with students in the form of individual student conferencing. We make time for these conferences as often as possible and whenever we can by having students schedule appointments during office hours or setting aside class time when possible. The latter is the more frequent practice because the main ESL course meets with the students four days a week. We will conference with students to provide feedback on their class performance and discuss formal assessments students have taken thus far. Usually, because we have been in touch with our team, we can provide the students with holistic feedback, making connections across the different courses in the learning community. As we teach our full group of students and schedule individual conferences, instructors begin to become aware of the power dynamics and politics of our multicultural classroom. We begin to see who resists or does not accept our authority as instructor, or who might not like to work with particular classmates. As sad as it is to admit, identity politics and racism are factors in the multicultural classroom and

negotiating these identities for the sake the learning can be challenging to both instructors and students.

Though developmental learning theories and learning community practices informed our program design, our principles, and inspired an ethic of care that nurtures our students, it bears repeating that the goals of the ESL program require us to be mindful of how we as both program directors and instructors interact with, influence, and affect the identities of the multilingual learners in our classrooms. Just as we believe that self-reflection and awareness is vital to our students' language learning, an instructor's mindfulness is equally crucial, and my own reflections have coalesced into the following portrait.

Teacher: A Portrait

Origins Begin with Mothers: The Frame

One of my mother's favorite romantic movies was Clint Eastwood's, The Bridges of Madison County. She especially liked a line that I was later pleased to learn was taken directly from the novel. Francesca rationalizes to her new lover, a photographer named Kincaid who passes through town to take photos of the bridges, why she cannot leave her family to run away with him explaining, "When a woman makes the choice to marry, to have children, in one way her life begins but in another way it stops...You become a mother, a wife and you stop and stay steady so that your children can move." My mother stood still for her kids, with the only expectation and hope that we achieved what we wanted in life. I stand still for my students, waiting patiently for them to determine what they most want from their educations. The death of my mother when I was twenty-five and she only sixty is representative of the loss and other sacrifices that my students endure all of the time. The rules and boundaries my mother set for me growing up are emblematic of the rules and boundaries that my students are forced to confront as they adjust to college and living in the United States. Many of us had to learn about consequences the hard way. My relationship with my mother has undeniably influenced my ethic of care as a teacher and her love is the frame that holds my portrait in place.

Teaching with Love

In *Teaching Critical Thinking: Practical Wisdom*, bell hooks (2010) describes teaching with love “as a combination of care, commitment, knowledge, responsibility, respect, and trust. All of these factors work interdependently. When these basic principles of love form the basis of teacher-student interaction the mutual pursuit of knowledge creates the conditions for optimal learning” (p. 159). hooks quotes Parker Palmer (1993) stating, “The act of knowing is an act of love, the act of entering and embracing the reality of the other, of allowing the other to enter and embrace our own. In such knowing we know and are known as members of one community” (p. 160). Can something close to family love exist in a college classroom between a teacher and students? It might be possible. Looking back on my relationship with my mother helps me to understand my teaching philosophy better: a practice of teaching students with love and care, but with firm boundaries. This correlation is the only way that I can explain both the family and community bond that I strive to create between students and myself. Empathy and compassion are key components in creating our close-knit bonds. Family love is the closest I can come to describing why I have the ethic of care that I strive for in my classroom. Mary Catherine Bateson describes the process of self-reflection as a “process of spiraling through memory to weave connection out of incident [that] is basic to learning, so that in this and perhaps other ways the text is a demonstration of its subject matter” (p. 11). I believe the study presented here has enabled me to see the subtle nuances of what is happening in my classroom and how I understand my own identity in development alongside my students' identity constructions as they refine their learning of the English language. This self-reflection is also a critical tenet of a Culturally Relevant

Pedagogy. The portraits of my students' voices along with their visual and technological literacy practices will hopefully speak for themselves as presented later in the findings chapter. As Paulo Freire (1998) claims, “It is impossible to teach without the courage to love, without the courage to try a thousand times before giving in. In short it is impossible to teach without a forged, invented, and well-thought-out capacity to love” (p. 5).

Teaching at OCC

I began teaching at Oceanside Community College (OCC) in the Fall of 2008 and have worked with multilingual students from the very beginning. The nature of a community college located in a densely populated urban city ensures that there will be students whose native languages are not English in one's classroom. I was hired to teach in the developmental English sequence because of my background in working with multicultural students at my previous college and as a tutor at the writing center in northern Virginia. My use of writing-to-learn techniques (Murray, 2005) and ethic of care for students suited me well for the adjunct position at OCC. During my first semester, I was formally observed by one of the ESL program directors. Overall, it was a satisfactory result, but there were many “needs improvement” boxes ticked off. I was teaching the lowest-level developmental English course that was designated for native English speakers or “out of ESL” students, but that was and remains a misnomer. Less than a handful of the students in that very first class were monolingual English speakers. After that first semester and observation I realized that I only thought I knew what it meant to teach multilingual adult learners. Though I had worked with multilingual students at my previous college, on the whole those students were relatively privileged with enough

linguistic, cultural, and financial capital to serve them well in the freshman composition courses I taught. The exception to those students were the ones I worked with at the writing center, who came in with very limited linguistic knowledge or skills. Oftentimes, I taught them basic English language mechanics and grammar. That also became necessary in this developmental course I was now teaching at OCC. About one- third of the class only needed supplemental instruction and guidance to polish their reading and writing skills a little so they might advance their English course placement. That would not be the case for the other two-thirds of the class, who might only pass my course and then proceed to the next level of developmental English

Thus, very quickly I felt myself at a loss with these students, the two-thirds who were not expected to pass their entrance exams after a second attempt, who would possibly need several levels⁶ of developmental English before they would be ready for freshman composition. After the first year and a half of teaching these courses and soon alternating between the ESL designated sections and non-ESL ones, I was asked by the program directors to be a cohort leader for one of the several teacher groups that we formed to cross-grade and assess student portfolios. For several semesters, they assigned me as the leader of the “hybrid group” consisting of ESL and non-ESL sections working together. As I worked with other teachers in the program, I was exposed to various teaching styles and levels of experience and became genuinely intrigued by their different approaches to teaching reading and writing to our students. After my mother died in the Spring of 2010, I finally felt ready to apply to graduate schools with programs specifically designed for the teaching of college English.

⁶ After ESL 101, there are potentially four more developmental levels: ESL 91, ENG 92, ENG 93 or ENG 93/12 (an accelerated course that if passed grants credit for Freshman Composition, English 12).

Expanding My Educational Worldview.

In the Fall of 2011 I began my doctoral degree at Teachers College, Columbia. The first two classes I enrolled in were “Investigating Comics” and a required course called “The Teaching of College English.” Both of these courses solidified not only my teaching philosophy (as presented here) but also provided me with the parameters for which I would study my own classroom and students presented in these pages. I realized I had a deep interest in understanding how to implement and study the visual literacy practices (primarily creating visual interpretations) of multilingual college students. Investigating Comics taught me about the different types of visual literacy practices I could employ with my students. Having my advanced composition students study and make comics inspired the practice of having my ESL students create visual interpretations for comprehension checks.⁷ The Teaching of College English taught me about culturally responsive teaching and culturally relevant pedagogies when teaching in a multicultural classroom. With these first two graduate courses I realized that my personal interests could also be relevant to my students. Or, those interests could but implemented into a curriculum in such a way as to become relevant to my students. Like many people, I enjoy books, movies, media, and popular culture. I also specifically enjoy comics and visual art. In one of my first mini-graduate class studies, I decided to have my students read a comic (graphic novel) for one of the course texts. I chose a text considered to be cannon in comics, Will Eisner’s (1978) *A Contract with God*. The comic is black and white, and the setting is the 1930s depression era. Because the stories within the comic are about the human condition featuring themes of love, death, loss of religious

⁷ I discussed these two courses earlier in Chapter 3 as the first pilot studies I completed.

faith, heartache, suicide, and adjusting to adulthood, my students had no problem connecting with such a text. In self-reflection, many students commented about their surprise in their ability to connect with the comic, admitting their initial bias that they thought comics were “just for kids.”

Organically Falling Into Teaching Multilingual Students

Four years later in the Fall of 2014, after taking many graduate classes, teaching *many* ESL/developmental and freshman English courses as both an adjunct and on two different temporary full-time contracts, I was observed by the same colleague from my first observation. This time, I was invited to be a co-director of the ESL program with her. At the same time, I was hired as a full-time instructor. Admittedly, this was a bit of an unexpected transition/promotion for me because I had not decided to pursue a degree in Teaching of English to Speakers of Other Languages (TESOL). For all intents and purposes, I am a monolingual⁸ English speaker teaching multilingual students. This has caused me to reflect a great deal on what I am doing with this study but also in my position as an ESL program director. Initially, and at times since, I have felt the “imposter syndrome” (Clance & Imes, 1978) of not feeling qualified to write what I am writing here or do what I am doing as an administrator, but my expertise lies in my years of ESL tutoring and teaching as well as my administrative experience in the same field. For nearly ten years now I have worked with colleagues who have TESOL credentials and several more decades of experience than myself who have educated and exposed me to TESOL scholarship and practice.

⁸ I have five years of formal Spanish language education with conversational knowledge and some translation skill, but I am not able to compose full-length essays like I am asking my students to do in English.

Now, I primarily teach for the ESL program with the occasional developmental or freshman composition course to satisfy my contractual teaching hours. Beginning in 2013, I began working with the ESL Learning Community Program, teaching the two-hour Integrative Language Seminar and then took over instruction of the primary ESL eight-hour course in the second semester teaching the same group of students. That year was also the year of my first pilot study with multilingual students, studying their visual literacy practices using the visual interpretations assignment (Appendix K) I designed to help students understand the dystopian young adult novel, *Little Brother* by Cory Doctorow (2008). Since this time, I have been working on the study presented here, building relationships with my students, and refining both my teaching practice and curriculum for multilingual learners. Recently, my colleagues and I, (Kahn, Calienes, & Thompson, 2016) explored what it meant to look at our relationships with multilingual students in our learning community program and found,

In their communal conversations, we saw—through product and process—how important students’ relationships with one another and their teachers were. This finding continued to resonate in the year subsequent to our data collection. While they had moved on from their first-year Learning Community program, students were still found to display a strong desire to continue their collaborative educational experience in a multitude of ways. They became academic mentors to incoming ESL LC students and enrolled in new classes taught by previous LC professors. They visited past instructors with questions about present and future college classes and continued to offer academic support to classmates from their ESL LCs. As we continue to evolve our learning communities, we will continue to remind ourselves of the lasting effects that strong collaborations can have on our students’ futures. (22)

These dynamic relationships are clearly what make the Accelerated College ESL program at my college different from others of its kind⁹ and why I have chosen to present my students in the following collective portrait.

Students: A Group Portrait

Starting Out

In the ESL Learning Community presented here, my class initially consisted of nineteen students, with one student withdrawing as the demands of the program conflicted with family obligations. At the end of the first semester, we were eighteen. I had met a little more than half of my class over the previous summer during their two-week, ESL Summer Immersion class or at in-person registration. At our college we offer an intensive two-week ESL Immersion course meant to serve as an introductory course for those wishing to better assess a student's correct ESL placement. Because this course is free of cost, it is low-stakes and gives students the opportunity to see what college will expect of them academically speaking. Many students also knock out a free remedial math course as well. In-person registration takes places approximately two weeks just before classes begin for the term immediately following the summer immersion course. After applying to the college and taking entrance exams, students are given registration appointments to sit with an advisor and create their course schedule. ESL students are flagged in a few ways. Officially, if it was determined from their entrance exam that the student was ESL as indicated by their written answer to the question on the booklet:

⁹ Though there are certainly other colleges with ESL LC programs, ours has a longer history than most others and its two-semester structure make it stand out again other LC programs. Three other community colleges with ESL programs and one international scholar has visited our campus to learn more about our year-long program with the goal of learning from us to assess and/or create similar programs at their institutions.

What is your first language. If student answers with a language other than English, their ID number is marked, and a student-group indicator of “ESL” is added to the profile in the online system that the college uses. Without this student-group indicator, then students are flagged at in-person registration by verbal information they provided us during their appointment including that he/she has recently immigrated to the U.S., immigrated when they were young and graduated from an American high school and/or English is not their first language, or he/she has taken ESL classes in the past at other schools. In addition to speaking and hearing from students to determine if they are multilingual and in need of ESL instruction we also look at their entrance examination scores. Specific combinations of scores also indicate potential developmental English levels. For example, if a student is multilingual, verbally fluent in English and has lived in the United States for more than seven years, we will give the student the option of beginning their English coursework in a higher developmental level, an “out of ESL” course. Ultimately, we find that students’ formal and informal levels of English education vary greatly.

All students in my class and this study were English language learners who had immigrated to the U.S. within the last five years. The multilingual diversity represented in this particular group included students from Eastern Europe (former-Soviet Union countries) Asia, Latin America, the Middle East and Mediterranean countries, and one country in Africa (See Table 3.3). Some of the students came from larger cities with more affluent schools, while other students came from villages outside major cities. Many students shared stories of their informal education through peers and family members. A handful in the class had finished high school in New York, so they already had some

experience with assimilating to American culture and norms. Others had immigrated as older adults and thus their English language learning happened much later for them in life and was more difficult given that they came to America alone or with family members who spoke only their native language. For those students, language learning outside of the college campus was an on-going struggle.

Social Dynamics

Early on the group's social dynamics developed and adjusted within approximately three weeks of the first semester. For example, as students learned one another's origin countries, they began to either hyper-bond (Smith, et al. 2004) or distance themselves from classmates due to personal bias. Students chose their seats and stayed consistent with a near identical arrangement in every different classroom we worked inside. However, some group dynamics were altered in the content classes as though students consciously decided who they wanted to associate with in History versus English.¹⁰ Oftentimes at cohort meetings, my team members and I would discuss these groupings, noting that it was interesting who worked or sat together in one class, but not in another. We quickly got a sense of those who selected their own non-native speaking partners without being formally assigned. For example, two students in my class, one who spoke English and Greek and a student who spoke both Russian and Azerbaijani frequently often chose to work together. Also, my one student from Africa liked to work with two students from Latin America countries. These were all students who of their own volition chose partners who they would not be able to speak their native language

¹⁰ I have observational and anecdotal evidence from both instructors and students to support this claim. Students revealed they would recognize which classmates were stronger in particular disciplines and would therefore develop working partnerships with that classmate in one class but not necessarily another where the classmate was not as strong academically.

with, thus prompting them to use English as all times. At times, it would be a little difficult to create groups without two people who spoke the same language because the students understood and spoke three different languages on average. Through careful observation of these group dynamics and assessing our students' academic performance, my team eventually ascertained which students might become the peer mentors or "moms"¹¹ of the class, those who were the lone wolves that preferred to work alone, and those students who might develop friendships or even romantic relationships.

Sacrifices and Struggles

The students' personal struggles varied. One student escaped a war-torn country with most of his family, but not before losing a brother. Two students were young, single mothers. There were also two young fathers, sacrificing time away from their families to be at the college and even more time away to provide for their families by working long hours in a computer shop and driving a taxi cab. One young man lost his father to illness just before enrolling, while another student lost his father while enrolled in the class. Some of the students had supportive parents, while others did not. Some students qualified for financial aid while others paid out of pocket for their education. All of the students were required to be in class Monday through Friday from nine o'clock in the morning until three o'clock in the afternoon. Most of them practically ran out of my class (the last class of the day) to leave campus to go to their jobs, and then stayed up until two or three in the morning trying desperately to finish their homework. Many of the students who enrolled in the learning community program also expressed some form of anxiety,

¹¹ I write "moms" here with a positive connotation to represent the usually older females who would often help an instructor to direct, focus, emotionally support, and rally the rest of the class to perform well on course work.

anger, or general annoyance with two things: 1) being placed into a zero-credit ESL course and 2) not being allowed to retake the placement exams as soon as they wanted. However, a few understood their own limitations and wanted to learn and expose themselves to more English Language learning. They didn't care how many developmental classes they needed because they wanted to learn for the sake of learning. This was a significant character trait and a strong determining factor for my chosen case study participants that were selected from the larger group.

Case Study Participants

Of the eleven countries represented in the classroom, the student portraits for this study come from Asia, Europe, and Latin America. First, there is Nancy, who is often pensive and very meticulous in her studies. Ronald is the inquisitive one, asking questions and seeking further clarification. Alec is a true contemplator and silent type, often wearing a slight comical "thinking" expression on his face. Finally, Marisol is the explicator of the group, ever ready and willing to offer up analogies and examples in an attempt to help her classmates understand the more difficult concepts.

V - A CASE STUDY OF FOUR STUDENT PORTRAITS ACROSS THREE LITERACY PRACTICES

Overview: Presentation of Findings

This chapter begins with a brief presentation of additional quantitative findings followed by more in-depth qualitative findings across three data sets as the literacy practices (students' artifacts) there were examined in this study including: 1) students interactions on the group Facebook page, 2) students' visual interpretations, and 3) students' digital stories. Within each literacy practice I present two thematic findings. Each theme illuminates the practices of two or more of my students thus enabling me to discuss findings from all four student participants for each literacy practice. Within the discussion of each theme finding, I will show how these findings connect to and respond to my research questions:

1. How does one teacher incorporate the visual and technological literacy practices of multilingual students in a community college English classroom?
2. How might students' visual and technological literacy practices promote the outcomes of a Culturally Relevant Pedagogical framework? (academic achievement, sociopolitical consciousness, and cultural competence)
3. How might an educator measure growth and change within a CRP framework for college multilingual students that includes visual and technological literacies?

Each thematic finding also includes data from the student participants' interviews woven throughout discussing these practices where relevant. The interview data¹ supports inferences and conclusions that I claim about students' literacy practices as I have

¹ I transcribed students' speech to reflect their spoken words exactly as expressed. I made minor corrections to transcribed speech only when necessary for clarity, but mostly use the indicator of [sic] to point out that the speech was spoken in the words as written.

interpreted them. In this chapter I will discuss students' interactions with the group Facebook page first as this was a practice utilized consistently for the entire academic year and best reveals indicators of growth and change of the students over time. The second section of this chapter will discuss thematic findings from students' visual interpretations followed by the last literacy practice, students' digital stories.

Quantitative Findings

Here I present some additional quantitative findings before offering the more in-depth qualitative findings. These quantitative findings are helpful in that they offer a glimpse of how my four student participant cases are representative of the entire class results. Table 5.1 presents the pre and post program results of all eighteen of my student participants with my four case students highlighted at the bottom of the table. 72% of students accelerated ($n = 13$ out of 18 total students) while of that same percentage, 44% ($n = 8$ students) accelerated to English 12 (Freshman Composition). Four students remained on track at the end of the year. "On track" in this context means that based on students' initial entrance exam scores and course placement after one year, they are on track with course placement but did not accelerate (skip) levels of developmental English courses. Though this is the ultimate goal of the ACE program, we do not have a 100% acceleration rate because for some students, progress requires more than a single year of English instruction.

Table 5.1

Pre and Post Program Results of Year-Long ACE Program

Student	ACC Reading	F16 Reading	SP17 Reading	Initial CATW	Final CATW	Initial Level	Final Level	SKIP ?	SP 18	GPA
S1	59	56	73 = P	28	54	ESL 07	ALP	Yes	ENG 24	3.32
S2	19	70		46	NA	ESL 09	ESL 91	No	ESL 91	0.25
S3	80 = P	80		44	56 = P	ESL 91	ENG 12	Yes	ENG 24	3.59
S4	26	83		48	50	ESL 09	ENG 93	Yes	ALP	2.23
S5	37	65		44	50	ESL 09	ALP	Yes	ALP	3.00
S6	55	85		40	45	ESL 91	ENG 12	Yes	ENG 24	2.55
S7	37	74		36	48	ESL 09	ENG 92	on track	ENG 93	1.03
S8	59 = P	75		50	56 = P	ESL 91	ENG 12	Yes	ENG 24	3.78
S9	42	80		32	52	ESL 09	ALP	Yes	ENG 12	1.93
S10	69 = P	87		26	56 = P	ESL 07	ENG 12	Yes	ENG 24	3.37
S11	33	28	56	32	32	ESL 07	ESL 91	on track	ENG 92	2.54
S12	38	46	40	32	44	ESL 07	ESL 91	on track	ESL 91	1.42
S13	35	92		46	60 = P	ESL 09	ENG 12	Yes	ENG 24	3.58
S14	19	53	65 = P	32	58 = P	ESL 07	ENG 12	Yes	ENG 24	2.67
Marisol	60 = P	84		39	56 = P	ESL 91	ENG 12	Yes	ENG 24	2.68
Nancy	49	90		36	56 = P	ESL 09	ENG 12	Yes	OOE	3.68
Ronald	47	57	86 = P	30	44	ESL 07	ESL 91	on track	ALP	3.7
Alec	79 = P			32	52	ESL 91	ALP	Yes	ENG 24	3.86

Key:

ESL 07 = First Level; ESL 09 = Second Level, ESL 91 = Third Level

ENG 92 = First level "Out of ESL"; ENG 93 = Second level "Out of ESL"

ALP = ENG 12 with Supplemental Instruction; for students who score 50 or above on CATW

ENG 12 = Freshman Composition I; ENG 24 = Freshman Composition II; Intro. to Literature

P = Pass; OOE = Out of English

Only one student in my class did not progress, and this was largely due to the student's inability to complete course work or attend classes regularly which resulted in an F grade for the course. The table also indicates what English courses students are currently registered for or awaiting to take at this moment, a year after they have completed the ACE program. Lastly the table reveals students' cumulative Grade Point Average (GPA) just before the completion of the spring 2018 semester. From the table above, it is evident that three out of four (75%) of my student participants accelerated. This is in line with the course results overall (72%). Though Ronald did not initially accelerate after one year in the program, he completed summer tutoring and repeated ESL 91 and as a result of his resilience and willingness to learn, he has scored high enough on his CATW exam and has essentially caught up to his classmates and is currently enrolled in ALP, the Freshman Composition acceleration course. Nancy has completed all of her English courses. Marisol and Alec are both working on completing their Composition II course requirement. Three out of four of my student participants maintain GPAs over 3.0, with Marisol admittedly struggling a bit in her content courses after completing ACE. With the exception of the one student previously identified, seventeen students engaged with the group Facebook page, created two or more visual interpretations, and completed both fall and spring digital stories assignments. Again, these quantitative course results, though indicative of academic success also point to the effectiveness of the program and the course curriculum. However, this data alone does not tell the full story and here is where my qualitative data finishes painting the picture, so to speak.

Facebook

The students' group Facebook page is a fairly new and interesting teaching tool to me. Initially, I resisted the idea of creating a group page because of my own political views about the company behind Facebook and social media platforms in general.² I shared these reservations with my students and gave them a choice of three platforms: a private Wiki Page with limited socializing capabilities, the classroom Blackboard provided by the school that required students to access it using their school email address through the school's website, (also with limited social interaction features) or a group Facebook page. The majority of students already had Facebook accounts, so the decision was made easily and quickly. I created a private group page during our first computer lab and asked students to come up to the computer one by one to add their emails. It was incredibly easy and efficient. The other appeal of using a group Facebook page was the immediate notifications that students would receive on their phones and/or via personal email. Students would be constantly kept in the loop of all news and the other instructors eventually joined the group and interacted with the students on occasion as well.

Keeping in mind my first research question of how I might incorporate technological literacy practices into the course, my justification for using this platform was to have students engage with their learning community instructors and one another within a space outside of the classroom. I wondered, how students might take the classroom with them when they left it physically and what could us instructors do to maintain a link with our students when we were not in the classroom. Additionally, in

² I'm not a fan of their lack of privacy when it comes to personal data and intrusive nature of advertisements within the platform itself. The privacy settings are also not that transparent or user friendly in my opinion.

providing this kind of space in a digital realm, it would incorporate the ACE principle of multimodality and provide an opportunity for students to showcase their social construction of knowledge, another ACE principle. The group page also spoke to characteristics of CRP in that it promoted a multimodal literacy practice that young-adult multilingual students were already fluent in and authenticated those practices. Facebook is a literacy practice in that it is platform where students can share their expertise with media and technology. There is text involved in the way students compose descriptions to accompany links to other online content, pictures, videos, or add comments in response to a post. Facebook also allows for students to chat live with the messenger application as well. Many of the students in my class added one another as friends to their main Facebook accounts even though most of their interactions would take place in the group page. Several of the students continued to remain friends and used their main accounts to keep in touch and share messages. Using Facebook and other social media platforms is also a cultural practice amongst young people all over the world. In my class Facebook was a practice that operated with the same intention of the CRP framework as set forth early on by Ladson-Billings and Henry (1990). Facebook as a practice and tool used

the students' culture to empower students to be able to critically examine educational content and process and ask what role they have in creating a truly democratic and multicultural society. It uses students' culture to create meaning and understand the world. (p. 82)

Ultimately, students' interactions on the group Facebook page revealed outcomes across all three of the CRP tenets: academic achievement, cultural competency, and sociopolitical consciousness. In the following section I present two thematic findings that the data revealed based on students' interactions on the group Facebook page. The two

themes that I categorized using Glaser and Strauss' (1967) "constant comparative method" are: "Medium is the Message" and "Political Identities."

Medium is the Message

"Medium is the message" is a phrase I borrow from Marshall McLuhan's (1964) book, *Understanding Media: The Extensions of Man*. I also want to use McLuhan's definition of this phrase in that it is the medium itself (the group Facebook page) that makes it significant to audiences and not necessarily for the content it contains. I use this definition to make the claim that the inclusion of Facebook as a teaching tool in itself is part of what makes the use of it culturally relevant to students and promotes all three outcomes of CRP including: academic achievement, cultural competency, and sociopolitical consciousness by the nature of what it is, an online social networking site. I begin with this thematic finding because it encompasses all three tenets of CRP, but also speaks to behaviors and practices that were exhibited by all four of my student participants.


First, the group Facebook page enabled students to show both their classmates and instructors of the learning community what they knew and what they were able to do. In other words, the Facebook page allowed for students to examine their own learning processes and improve their academic achievement. For example, students were able to post their answers to questions posed by their instructors and test their knowledge. This was one of the few activities that Alec enjoyed about the group Facebook page. He never failed to respond to questions posted by teachers. In the Fall semester I posted a discussion question about *The Hunger Games* asking students how they thought Peeta's

strategy of confessing his love to Katniss might have been helpful to either of them. Alec and Ronald both posted a response (Figure 5.1).

In the figure and example on the next page the students utilize the Facebook group page to engage in a quiz-like challenge to test their comprehension of the story. In the process, the students see one another's responses and gain multiple perspectives around the question and topic, thus contributing to their social construction of knowledge as well as their individual construction of knowledge. The group Facebook page also emphasizes students' cultural competency by how it functions as a digital medium. This is a platform that many young people all over the world³ engage with on a daily basis. Though Facebook itself may not be their social networking site of choice, as admitted by my student, Alec, it is still an application that students often already use before entering a classroom. The assignments that students were asked to complete also showcased students' cultural competence. For example, when students were asked to post their visual interpretations, digital stories, or their demonstration speeches in the form of Youtube tutorials onto the group Facebook page, students exhibited little difficulty with the expectations of these assignments.

In fact, students began to repurpose the platform on their own for file storage for accessing, sharing, and later showing their related content for their speech assignments as shown by Nancy's posts (Figure 5.2). In the sampling of Nancy's post there are her speech outline PDF, her asking questions about Speech homework, posts for *NY TIMES* articles she read, and posts of her sharing pictures with her classmates.



³ Worldwide, there are over 2.13 billion monthly active Facebook users for Q4 2017, which is a 14 % increase year over year. (Source: Facebook 01/31/18)


Tara Thompson
 September 23, 2016


Hi Guys, here is your homework reminder: Read Chapters 10, 11 & 12 of the Hunger Games. Answer this question on here if you like:

How is Peeta's strategy of confessing his love for Katniss helpful to either of them in the Hunger Games?


6 Comments

 Like
  Comment


✓ Seen by 19



Alec
 I think, his strategy is to get more attention from audience, especially sponsors, which in itself is a crucial factor to have more chances to win the Hunger Games. The love about which she didn't know and now she faces the issue, what is more important for Katniss - triumph or love What can be more interesting then that

Like · Reply · 1y



Tara Thompson Well stated,

Like · Reply · 1y


 Write a reply...


Ronald
 The hunger game just a big show for the capitol, no one care about who is winner,who is death. But Peeta's strategy is selling point in Hunger Games as fresh air, it can sell the star-crossed lover from District 12. It is interesting for the Game maker and audience, also might be get more sponsors,which could save their damn life.

Like · Reply · 1y


Tara Thompson Yes!

Like · Reply · 1y


Figure 5.1. Ronald and Alec's Response to Facebook Discussion Question

Many other students in the class have pages that are just as detailed as Nancy's with posts, responses, and files they uploaded by teachers' request and of their own volition to engage with the medium, their classmates, and their instructors in the learning community. Marisol, Nancy, and Ronald liked to use the platform to study for their Speech exams, sharing content (Figure 5.3 and Figure 5.4) and quizzing one another. Their Speech professor would even chime in with corrections and information too.

Only one student out of the nineteen initially enrolled in my class needed to create a Facebook account. When I asked the students to join the group page they did so immediately in class with their existing accounts by entering either their email or username into the "Add Members" box on the page and were instantly added to the group. By giving the students the choice to pick our social platform, students' cultural practice of using Facebook was privileged and they appreciated the convenience of using a platform that they were already familiar with using, already had access to (mostly through their mobile devices⁴) and would therefore receive the instant notifications that Facebook is known to provide.

Engaging with and using the group Facebook page also emphasized the third tenet of CRP as it increased students' sociopolitical consciousness. Again, this is in the sense of the "medium is the message" in that I am arguing that students' actions and behaviors with Facebook as the medium itself promoted the outcome of sociopolitical consciousness.


⁴ There are 1.15 billion mobile daily active users for December 2016, an increase of 23% year-over-year. (Source: Facebook as of 2/01/17)





ESL 101 Fall 16-Spring 17 Cultur

Mar 22, 2017 · 


Nancy's Posts with files or links attached




 1




ESL 101 Fall 16-Spring 17 Cultur

Mar 6, 2017 · 


I have finised this book today.
 "The Old Man and the Sea" is written by Ernest Hemingway. It is a story about an old fisherman Santiago did not catch a fish for 84 days, but he




 3





ESL 101 Fall 16-Spring 17 Cultur

Mar 4, 2017 · 


I am reading at home today.




 3





ESL 101 Fall 16-Spring 17 Cultur

Feb 24, 2017 · 

It's a fine day today, I am readind in the park. Have a nice day everyone.



 You and 2 others




ESL 101 Fall 16-Spring 17 Cultur


Sep 20, 2016 · 

Wechat is a No.1 App in china, it is a super App!! You can find what it can do from this v

How China Is Changing Your Internet

nytimes.com



 Tara Thompson




ESL 101 Fall 16-Spring 17 Cultur

Nov 2, 2016 · 


Does anyone can explain :

- 1.What is a muted group?
- 2.Who is a muted group?

thank you .

 1

5 Comments



ESL 101 Fall 16-Spring 17 Cultur

Apr 17, 2017 · 




Figure 5.2. A Selection of Nancy's Facebook Posts with Files and Links

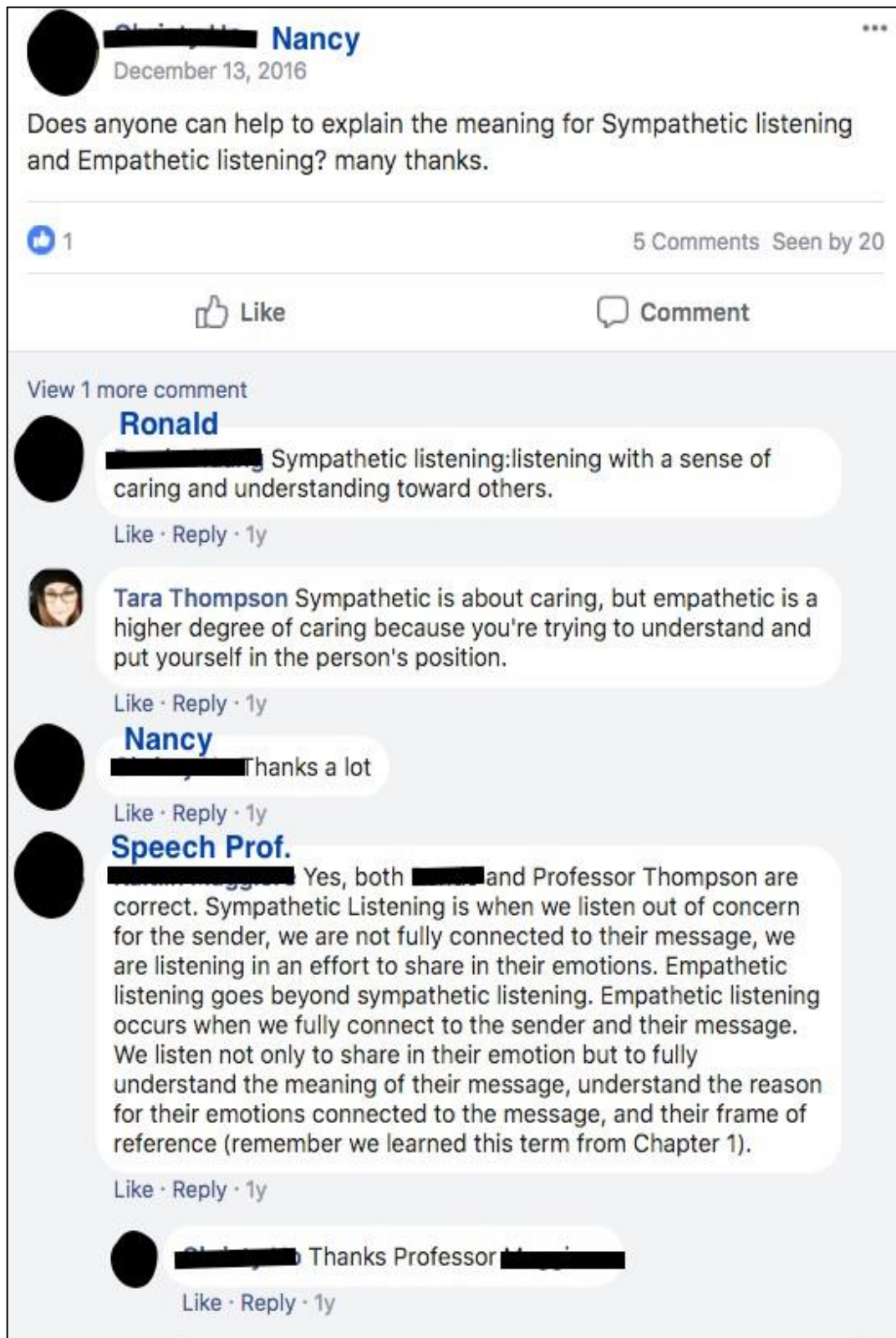


Figure 5.3. Students Asking Questions for a Speech Exam

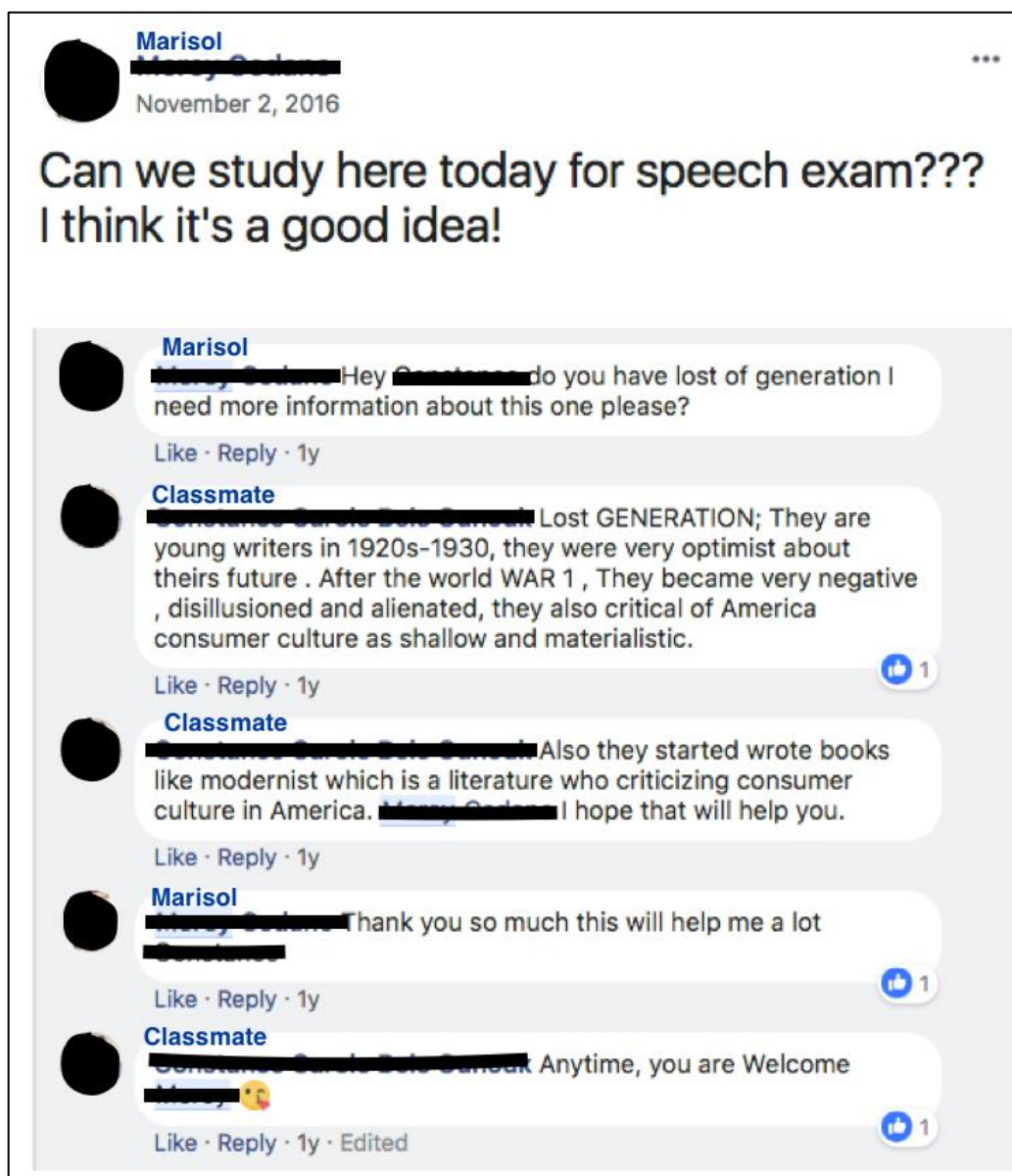


Figure 5.4. Marisol Requesting to Create a Facebook Study Group

These posts represent what matters to the students and what aspects of their learning they find important and exploring the aspects of their learning they want to improve. Using the group Facebook page students were able to see their classmates' existing and evolving conceptions of American Popular Culture as they created, shared ideas for, and posted their visual interpretations about *Little Brother* (Doctorow, 2008). In doing so, they were all able to learn about not only the examples of popular culture discussed in the novel, but

they revealed their own popular culture knowledge as well. For example, Ronald posted a visual interpretation (Figure 5.5) onto Facebook that illustrated his growing knowledge of popular culture as he learned about it in class and as it already existed.



Figure 5.5. Ronald's Visual Interpretation about Popular Culture Knowledge

In Ronald's visual interpretation we see the Marvel vigilante superhero, Deadpool.

Marvel is a comic book company and they released an immensely popular movie about the character Deadpool during the year my students enrolled in my course. The release of this movie broke box-office records as the ninth highest-grossing film of 2016. The makers of the movie cited their marketing campaign as a contributing factor to its success. No doubt, Ronald was familiar with the character and movie and chose to insert Deadpool, a recent popular culture figure, into the context of the *Little Brother* novel via the visual interpretation. Ronald draws his own connections between the vigilante character of Deadpool with the vigilante-like character of Marcus in *Little Brother*, a teenage social engineer (master social manipulator) and a computer hacker that is captured, tortured, released and then targeted by the Department of Homeland Security


because they believe he is a terrorist. This practice of students engaging with American popular culture, posting relevant *NY TIMES* articles, posting funny pictures of one another using Snapchat applications along with gaining ideas and inspiration from classmates' visual interpretations and other posts flourished all over the group Facebook page.

Political Identities

The second theme that I saw across the data collected from the group Facebook page were how students revealed and shared their political identities. These practices emphasized students' cultural competence because individual posts students shared with one another were meaningful to their lived experiences. As a result, students could try to understand and "critique their own social position" within their native and/or American Culture (Ladson-Billings, 2006). Posting and sharing their political identities also contributed to students' growing sense of sociopolitical consciousness as they shared their own cultural knowledge about their home countries or as they experienced other cultures, most often America's culture. Students also posted in conscious ways to motivate one another to self-reflect and question power structures within those cultural contexts. I have two student examples from Marisol and Nancy that support both of these tenets. These kinds of posts and actions were appropriate given the reading material that year. Students were likely influenced by the political nature of the course texts, *The Hunger Games* and *Little Brother*. These books contained themes that influenced readers to consider the power structures of governments, even if depicted in dystopian narratives. We talked about the concept of dystopian at length in class while taking note of how surprisingly relevant the themes actually were to our lived experiences at the time.

Students were very much aware of the upcoming U.S. presidential election and most of my students being immigrants came from countries where freedom and opportunity were things you had to purchase.⁵ *Hunger Games* and *Little Brother* are both stories about young protagonists (Katniss is a female) who become icons within their society and must resist unlawful government regimes. They are characters reluctantly embracing leadership positions of resistance groups on behalf of their oppressed society. These ideas are clearly on the minds of Marisol and Nancy as shown in the political nature of their posts on Facebook. First, I present Marisol's posts (Figure 5.6) that voiced her own presidential candidate selection and encouraged her fellow classmates to vote for the candidate with the most concern and compassion for immigrants. Though I never asked Marisol explicitly, I am pretty sure her post about the National Voter Registration Day was a repost from the college's main Facebook page. This action, if true, suggests that Marisol is active on Facebook outside of the course group page. Even if Marisol is not just reposting, the post still reveals her interest in voting and her confidence in sharing her political identity, values, and beliefs with her instructors and classmates. It is an example of Marisol's sociopolitical consciousness in that her political identity is important to her real life and she encourages her classmates to question their own social statuses as immigrants when they vote for the future president. Her colloquially call to her classmates in the post, "Guys" is significant because it suggests a comfortability that Marisol shares with her classmates as they operate not only as learning community of multilingual students but also as immigrants.

⁵ Several students shared anecdotes about common practices in their home countries of bribing officials to process their visas to travel to the United States.



September 27, 2016


Today is National Voter Registration Day!

As part of our voter registration efforts, Student Life will have a table in the Breezeway to help voters register or update their information from 11am-2pm.

We will also be replaying last night's Presidential Debate in U-220 from 11:30-1 today. Feel free to stop by, encourage students to attend, or even bring your classes if you like!


Voter registration materials are ALWAYS available in C-123, and everyone can now print a pre-filled voter registration form through CUNYFirst. Sign in to CUNYFirst, and click the NYS Voter Registration link in the main menu. Simply review the information, select a party affiliation, print and sign the form, and bring it to C-123 or drop it in any outgoing mailbox.

Seen by 16



September 26, 2016

Guys I was just reading this article, United States need Hillary Clinton for president for us immigrants people Clinton is the intelligently option we have for a better United States where immigrants deserve better opportunities we work hard enough for this country. Hillary Clinton for president 🇺🇸



Hillary Clinton for President

Our endorsement is rooted in respect for her intellect, experience and courage.

NYTIMES.COM

2

Seen by 14

Figure 5.6. Marisol's Political Posts

Nancy's posts function similarly to Marisol's but with one slight difference. Nancy makes the comparison of her home country of China to America and like Marisol, reveals her presidential pick (Figure 5.7). In her *NY TIMES* post, Nancy makes a connection to recent events happening in her home country, China, discussing the increased government control of visiting foreign reporters. This is also a topic that is closely related to the novels the class discussed in both semesters with themes of questionable, unconstitutional government control directed at its citizens and the citizens' growing resistance. The idea of personal security also became a theme that Nancy often engaged with in her visual interpretations and digital story. This comparison of American cultural values to those of her native country, China, shows that Nancy is building her cultural competence. It is an indicator that she is attempting to understand her own society better, the one she grew up in most of her life, as it compares to her new position in American society. In her own sort of comparative analysis, Nancy is trying to increase her access to and understanding of American culture, something she stated in her interview that she believed was integral to not just assimilation, but her acquisition of the English language.

In her interview, when I asked about her experience of reading the two novels, *The Hunger Games* and *Little Brother* over the two semesters, Nancy expressed that understanding Americans' way of thinking and culture felt important for her learning and life in America explaining,

From these two books, I normally...I got to understand, Americans' thinking. How to enter American society, I know to live in, United States and what they like, what they don't like. What is their privacy, freedom is very

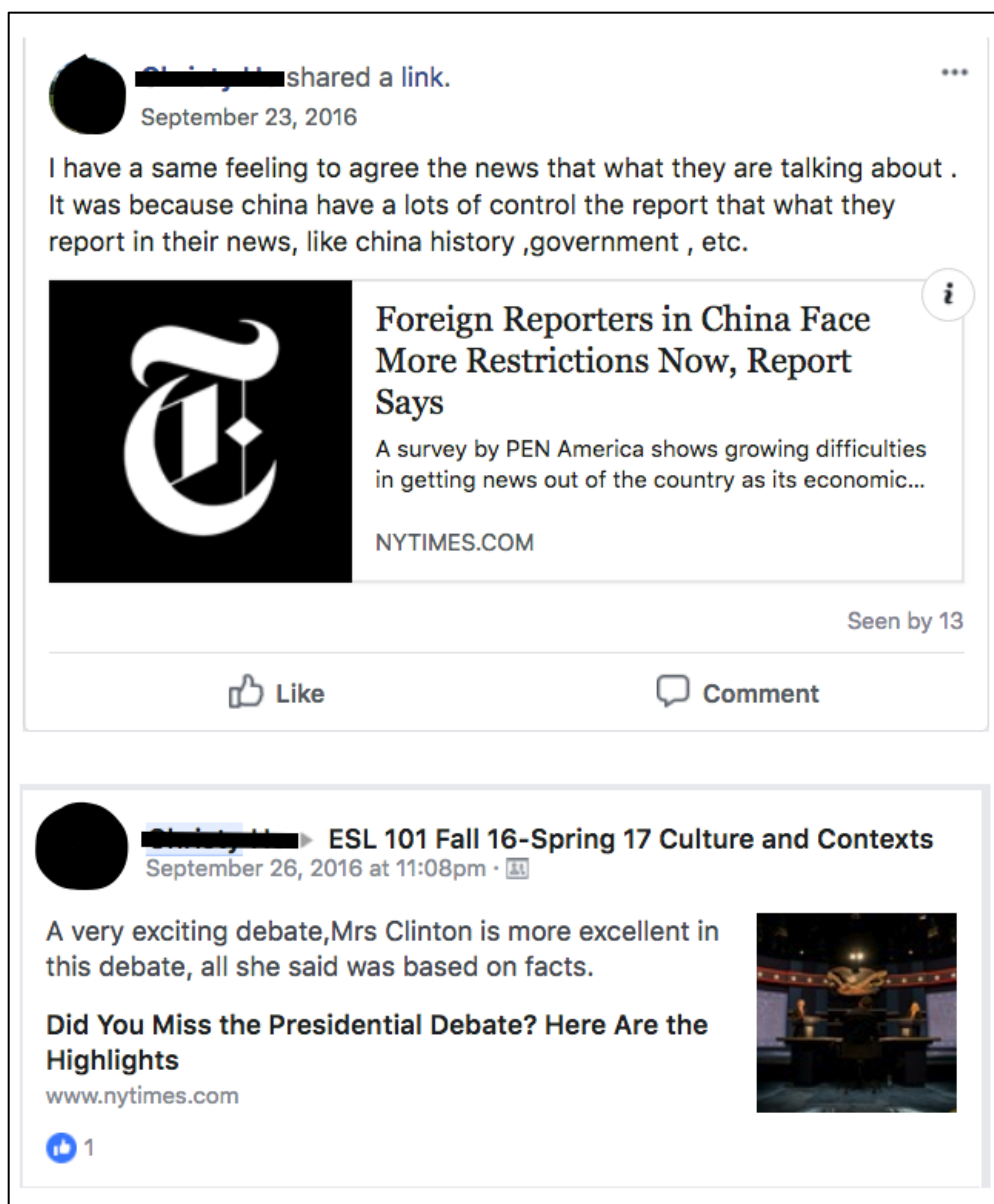


Figure 5.7. Nancy's Political Posts

important thing in their minds. If they found there were, unfair, or they will go to protest...But in my country, I think that something, I know it's wrong, but maybe sometimes it's because of many reason, I cannot talk about it. So, that the very difference. I learned I have enough courage to do everything I want, that didn't broken the law, I can do it. I feel that is very, very, it's a very, very freedom country here. So I choose to stay here. (personal communication, June 8, 2017)

I include this excerpt from Nancy's interview because it is evidence that further supports her actions and behavior on Facebook that depict her increasing cultural competence and

sociopolitical consciousness. Nancy's interview data confirms her intentions in that she is trying to assimilate to American culture by attempting to understand her own culture's political values in comparison to American culture and American political values. In the process, Nancy is able to articulate and share her own political identity, which is connected to Marisol's political identity. As immigrant women, Nancy and Marisol express solidarity with a potential female president who debates effectively and has the interests of immigrants in her campaign platform. Their actions and behavior on the group Facebook page is cultural competence and sociopolitical consciousness at its best. The novels we read in class offered warnings of what can happen when governments operate without checks and balances and also reveal what citizens should and can do to resist such oppression. There is a call for solidarity and that call is usually heard best and often taken up by youth movements. We are seeing examples of this right now in our society with regards to gun-control as I write this sentence. Marisol and Nancy are calling their classmates to witness and take part in the freedoms they have as immigrants and law-abiding citizens by encouraging them to support one another and elect leaders that look out for their interests.

Visual Interpretations

In this section I present findings of two themes as revealed in all four of the student participants' visual interpretations and discussed in their interviews. The visual interpretation activity emphasized two of the ACE program's principles of play and multimodality. According to Vygotsky (1978), it is through play that we bridge the mind's imagination and the rules of real life in cognitively transformative ways. Play is

memory in action. Though Vygotsky's notion of play was specific to child development, we can apply it to multilingual learners because there are some parallel characteristics with the way a child learns (mimicking speech from adults) and how multilingual students learn from those around in a social context. Similar to interpretative role playing, visual literacy practices are different in that they require students to create verbal and visual composition artifacts. For example, an assignment might ask students to compose an Instant Messenger chat dialogue between two characters. This is ultimately an exercise in sociolinguistics and showcases students' mastery of different forms of language, which is empowering. Or, students might create what I term a visual interpretation of the text. In visual interpretations, the students can showcase their critical understanding of or reaction to a text by deconstructing and transforming it within multiple modalities. This is what Siegel (2005) referred to as "transmediation," transcribing one sign system (text) into another sign system (visual). To compose a visual interpretation, students are asked to visually depict a scene, a character, or significant event from a scene in the course text. Variations of instructions for the visual interpretation assignment can be found in Appendix K and Appendix L. The format of these interpretations is very open-ended, and students are free to illustrate their ideas in any combination of visual and verbal modes, creating their images by drawing, painting, cutting, pasting, or appropriating different images from other sources (usually online) to make this artifact. The interpretations can be more abstract or conceptual too. The assignment evolves though; as time goes by I ask students to try to incorporate quotations or think about the themes in abstract terms to go beyond just depicting a scene from the story and to attempt to critically evaluate the story by asking real-world questions related to the text. I call these changes in the visual

interpretation instructions, constraints, borrowing the term from developmental psychology and research that focused on students' development of creativity (Stokes, 2006). The interpretations sometimes can take on characteristics similar to editorial cartoons or comics. The final artifact students create indicates how they might transform their knowledge of the text as it interacts with their existing and prior knowledge of the text and its relevant context as it might relate to their own life experiences. It is an example of a student's critical, dynamic dialogue, so to speak, with the text itself and an imagined audience.

Ultimately, the visual interpretations, employing play and multimodality, allow students to internalize and inhabit their own learning space in the conceptual, three-dimensional space of their own imaginations. Also, in having students create visual interpretations, I am able to call upon them to "explain" their interpretations and as result they speak, extemporaneously in English, and provide an accurate verbal interpretation of the scene and justifications for their interpretations. This takes the pressure off of giving students formal assessments such as writing an interpretation of the scene for an essay. Though formal assessments are needed at some point, the visual interpretation operates as scaffold for getting students prepared for those formal assessments. The next step from discussing their interpretations would be for students to use their visual interpretations as pieces that inspire writing for their formal writing assignments.

As I analyzed my four student participants' visual interpretations, two main themes emerged. To assess the students' visual interpretations, I used a rubric (Appendix M) that I to discuss the degree of effort, insightfulness, and accuracy depicted in each interpretation. These rubrics served as my first round of analytical and reflective memos.

Once again, I used Glaser and Strauss' (1967) "constant comparative method" to formulate my categories by analyzing my memo/rubrics alongside students' visual interpretations. The first theme I identified in the data I term "Visualizing Reading" and the second theme I identify as "Associations and Parallels."

Visualizing Reading

All four of my student participants expressed in their interviews some form of "visualizing reading." Here I will go into some depth of how I identified this theme in two students' visual interpretations and their interview data. Visualizing reading supported the CRP outcome of academic achievement in that it encouraged students to examine their own learning and thinking about their learning. In one student it also showcased both her cultural competence and her sociopolitical consciousness as well. In visualizing their reading, students were able to show what they understood and as a result what new knowledge they were able to generate from what they comprehended. I will present findings from my student Alec first followed by examples from Marisol.

Alec. In class, the day's discussion of the first visual interpretations for *Little Brother* (Doctorow, 2008) actually began with Alec's drawing (Figure 5.8) because he was the only person to submit a handmade drawing, so it stood out physically speaking compared to the digital images that most of students posted onto the class Facebook page. Alec admitted in class, that it honestly did not occur to him that he could have posted a digital image. This was surprising to both Alec and the other students because Alec was easily considered one of the technologically fluent students. Other students had appropriated images they found on the internet and printed them on paper with typed, supplemental text serving as description for the image(s). I glanced at Alec's image and

could tell immediately what important scene it depicted. With his permission, I showed Alec's image to the class and it was the first image we discussed as a jumping-off point for the day's discussion of the assigned chapters.



Figure 5.8. Alec's Visual Interpretation #1

The goal of the visual interpretations was to see how well the students could comprehend a scene from the text, deconstruct it using their imaginations and interpretations, and finally reconstruct their comprehension and meaning of the scene in a visual medium. This reconstruction would further present itself in how the students' might verbally elicit their reasons for their choices with the assignment in class discussion or later in our interviews. For example, I might ask students why they chose to represent ideas using particular visual metaphors. Alec does not really incorporate any visual metaphors in this first image, which is common the first time students complete a visual interpretation.

When this visual interpretation is juxtaposed against Alec's second visual interpretation, which I reveal soon, there are indicators of change that reveal how Alec used both visual interpretations to make his reading tangible by visualizing it. Though Alec's first visual might appear to depict a simple scene in the story (and it does) there are slight changes that Alec makes to the narrative of the scene. First, I must provide a contextual description for Alec's image. This interpretation represents a scene in the book that happens at the end of chapter five, pages 82-85 of *Little Brother*. It is immediately after the main character Marcus has returned from being illegally detained at an unknown location by Department of Homeland Security somewhere in San Francisco immediately following a terrorist attack on the city. Marcus and his friends were in the wrong place at the wrong time and as a result, picked up and interrogated because of their seemingly suspicious reasons for skipping school and having property on them at the time which included a lot of gadgets. In this scene, Marcus has just returned home after several days of detainment and goes to his bedroom recalling his unlawful imprisonment, torture, and contemplating his next move. After finding a monitoring bug in his laptop that he left in his room, Marcus is paranoid, restless, and decides to build a new computer, with a program called Paranoid Linux so that Marcus' online activity cannot be monitored by DHS.

Alec made some small changes to this scene. For example, the monitor/screen that Alec shows the Paranoid Linux OS logo on never existed in the story. Marcus actually projects it onto his wall, not a monitor. This detail, along with its position in the middle of the room on top of what appears to be a bullseye shaped rug, were added by Alec. These visual decisions could indicate two different things about Alec's comprehension of

the text. It could be an inaccuracy that indicates Alec's misunderstanding of the text or it shows a deeper understanding of the significance of this event by placing the main item that Marcus will use in the center of the room in a bullseye. These changes, though seemingly insignificant at first, could be indicators that Alec is picking up on the significance of the scene and the added emphasis by the author and adding his own emphasis to his image as well (Figure 5.9).

This second visual interpretation marks a shift for Alec in that he chose not to draw his image and turned to making a digital image instead. This begs the question: which medium Alec was more engaged with, drawing or digital. From my analysis the answer is both, but for different reasons and motivations. In drawing, Alec shows



Figure 5.9. Alec's Visual Interpretation #2

how he is making inferences from the reading evidenced by his attempt to accurately depict a scene in the story, working on getting the details correct while also making decisions about which details to emphasize. The latter is apparent in the example of the projector being replaced by a TV in the bullseye rug. Again, we could dismiss this as Alec's misreading, but it seems more likely that Alec is simply trying to make the importance of the scene depicted in the image clear for his viewer. With the hand drawn visual interpretation, Alec is more engaged in thinking about how to represent the scene visually and in testing his comprehension and inferences. In our interview, when I asked Alec if creating the visual interpretation helped him break down his understanding of the text in order to construct a stronger comprehension of the text, Alec confirmed,

...the biggest benefit of completing visual works for me was that the illustration served as an aid to clarify the meaning and important of a certain moment, what was earlier hidden behind the words. With a purpose to disclose a particular idea visually, I had to pay a lot of attention to the details which I could not notice before. (Personal Communication, June 12, 2017)

It is interesting that Alec uses the term "hidden," and "notice" to describe the text in the story. At the same time, working with the digital medium, Alec was able to test his knowledge of association and make his own connections via the visual metaphors he adds to the quotations from the book. The goal of creating the visual interpretation was no longer about simply recreating a scene from the story, but rather deepening one's thinking about several moments of a story and discerning the relationship between them. Again, Alec is visually illustrating his reading here and how he ascertains the shifts he can now see in the text. All of the images in Alec's second visual interpretation emphasize an aspect of the story's theme that the quotations support. The images all comment on the idea that actions have unintended consequences. This suggest that Alec

is aware of the main character's decisions and possibly placing a value judgement on them that they will cost him in the end. It also suggests that Alec believes the main character may be behaving foolishly, or at least is unable to consider the consequences of his actions. Alec's quotation choices alongside his image choices of caution signs, cause and effect road signs, the image of Newton's Cradle, and the cartoon of a father sawing off the tree branch his family sits on are all appropriate images that support each quotations' essential idea: Marcus' actions have dangerous consequences and put himself and others in more potential danger. In the Newton's Cradle picture, the words, "Every action is littered with costs and consequences" are centered at the top of Alec's visual interpretation. Newton's Cradle and the laws of motion emphasize the law of equal and opposite reaction. Here, Alec is using a visual metaphor to describe Marcus' current predicament in that he cannot predict the consequences of his actions. This mimics Newton's Cradle as the first ball has no idea that it's action/cause against the second ball will result in the 5th ball reacting in equal effect and as a result cause an opposite wave of reaction back to the first ball. All of these elements working together in Alec's visual interpretation point to a high level of sophistication and insight of Alec's comprehension of the course material.

Alec supports this analysis further in his interview. Alec explained his inspiration and intentions for this specific visual interpretation, which I will quote at length.

I just wanted to describe Marcus's marvelous response toward the DHS alone with a fact of how fearless the protagonist was in fighting the Department back. But a bit later, I rethought my way of creating this mini-project, and to do that I figured two arguments which really changed my understanding of Chapter 8. I caught myself thinking that the idea was too easy and secondly, I recalled one of the questions that you, professor...were raising in the classroom about the ideas

which the author depicted in the Chapter 8...⁶ similar type of questions almost always was creating a discussion where everybody had different point of view regarding the actions of the main character. Ultimately, the class discussion made me to take a closer look at the points that the writer has shown in his story. That's how I chose the topic of the caption itself. (Personal Communication, June 12, 2017)

This is where the theme I identified as “Visualizing Reading” really appears in Alec’s visual interpretations and as expressed in his interviews. He talks about his visual interpretation as process; it is what one does when you read and especially reread the text. In talking about his visual interpretation here, Alec uses terms that evoke the concept of seeing, looking, and/or finding something to describe his reading experience of the text. Alec uses phrases including: “take a closer look,” and “writer has shown.” Earlier he used the terms “hidden” and “notice” to describe his moves with the text. Alec also indicates the shifts within his thinking and metacognition when he says “rethought,” “caught myself thinking,” and “changed my understanding.”

In the next visual interpretation (Figure 5.10), Alec expands his analytical scope as he concentrated on the narrative shifts of the concept of friendship as it was presented in *Little Brother*. This third visual interpretation focused on the dynamic nature of Marcus’ friendships and how they changed over time. There are other visual elements added to this visual interpretation like Alec did with his previous two that make the image’s meaning multilayered. Alec includes four visual metaphors, each with their own relevant quotation or thematic words that tie into the theme of friendship. Across the center of the image is the phrase, in large capital letters, “DON’T CROSS THE LINE” written three times. In this visual interpretation Alec makes his own associations, his

⁶ All interviews with student participants were transcribed. Ellipses marks (...) indicate a break in the content of the interview that I have chosen to omit, not pauses in speech. I will add explicit cues in brackets [] when the student paused while answering interview questions.

reaction to the text, a recall to an idea that is not expressed explicitly in the original text but is a correlation to a concept or theme expressed in the text, i.e. friendship. Alec's inclusion of light-hearted images on top versus the darker-toned images on the bottom reveal an emotional association he has after reading the text.

The top two images in the corners correspond to the quotations above the "DON'T CROSS THE LINE" banner in the middle of the image. That banner is also a reaction of Alec to the text, representing the shift that Alec picks up on in the narrative and functions as the conceptual divide between the two quotations on top and the two on the bottom half. Never in the story are the words of the banner stated, nor are the phrases within the top two images. The images represent the type of feelings and emotions the main character of the story experienced with his friends early in the narrative of the story.



Figure 5.10. Alec's Visual Interpretation #3

His bond with his friends is strong but also in a state of carefree innocence, hence Alec's light images with their uplifting phrases: "Friendship worth fighting for...Why we all need friends" and "The best things in life aren't things...they're your friends." Beneath the banner, the quotations have darker tones much like their corresponding images. Alec explained this image stating,

I was trying to illustrate my insight of a plot or a certain episode from the book and to demonstrate the meaning which I understood and would like to highlight as an important idea shown in the writing...That is the notion of friendship and how it's understanding changes while the main characters of the story experience difficult factors that influence their lives. Along with visual illustrations about real-life outcome on topic of relationships among friends, I tried to show how relations of protagonists of the book *Little Brother* changes its directions throughout the whole story. As the writer's idea is to reveal the most possible conflicts which take place in our daily life, Cory Doctorow his story could brightly show the situation from our daily real-life experience, when people begin to interpret their relations differently, and now, they see in faces (as we thought earlier) of their closest friends the opponents or culprits of their failures. However, as the story goes further, the author explains such changes in interpretation as an outcome of external factors which influence us every day from bad perspectives - those can be job, marriage, authorities... or terrorist attack. (Personal Communication, June 6, 2017)

Here the theme visualizing reading is also present in this third interpretation. Alec uses the words "illustrate, demonstrate, highlight, show, reveal, brightly show, understanding changes, changes its directions, shift" to point out the moves he is making as he reads. Alec is rereading, noticing, and using his visual interpretation to *show his reading* of how he notices the relationships of the characters "changes its direction" and that there is a "shift in the friendship." At the end of his interview Alec speaks of his process of making visual interpretations over time.

I had an opportunity to show illustration which would demonstrate the same meaning from the book, but in a different form/images. Also, I was often looking for quotes or proverb which have the same hidden meaning behind another words. [sic] The rest 20% was the book itself which I was reading, where I could relook some pages that talk about an episode which I am interested in,

with a purpose to notice something new – [pause] detail, which would help me to make my visual work simpler and clearer...At the beginning of the course I surely had some sort of challenge, while visualizing my thoughts, but after several practices and successful results, my process of visualization noticeable shortened. The reason for that in my opinion was, certainly, multiple practices and our group work and discussions in the class, which improved my understanding of input material and way analyzation of a sense that the writer is trying to convey to his/her readers. (Personal Communication, June 6, 2017)

Alec has been able to visualize his reading process, make associations or parallels to his prior knowledge and experiences, and understand how the course and his classmates have informed his construction of knowledge he is also changed. We can see him speak of his visualized reading when he speaks of “illustration, demonstrating, and hidden meanings behind another words, and visualizing,” Alec clearly used his visual interpretations to help him to visualize his reading in order to make his own process/understanding of the text tangible and something he and now we can see. As a result, Alec’s discoveries and intentionality with his visual interpretations demonstrate the CRP outcome of academic achievement. Alec’s self-awareness of both his general thinking and language are elevated and known to him. They become apparent when he “relook[s] some pages...with a purpose to notice something new—.”

Marisol. Marisol also visualized her reading. I present Marisol’s two visual interpretations (Figure 5.11) together so the common visual structure with which she created them is obvious. Marisol took a simple approach in making her visual interpretations. She told me she used Google to find images that she felt corresponded to or represented the idea of the text and then she would use the Snapchat application⁷ on her smartphone to overlay text.

⁷ A mobile messaging service from Snap Inc. that sends a photo or video to someone that lasts only up to 10 seconds before it disappears. During that time, the recipient can take a screen shot, and the sender is

In the first visual interpretation, Marisol illustrates an important scene in the novel when Marcus is confronted by one of his close friends, Jolu, about his privilege as a young, white kid. Marisol decides to juxtapose the two characters side by side as this scene unfolds in her mind. She imagines Marcus as the “White Boy” and his friend, Jolu as the “Mexican Boy” in her visual interpretation. She makes the difference in their skin color obvious. She inputs the quotations from their conversation over each character. However, Marisol changes the order of the conversation. If we read the text left to right, we read Marcus’ text first. He describes the situation as unfair because he “didn’t ask to be white.” This dialogue from Marcus is actually internal and a defensive reflex in response to Jolu’s lived experience as evidence that “Brown people get caught with crack and go to prison for twenty. Why people see cops and feel safe...” (Doctorow, 2008, p. 160). To visualize Marcus’ internal dialogue, Marisol positions his text above his head to indicate that it is a thought and unspoken while Jolu’s dialogue is spoken and appropriately positioned over his mouth. Above Jolu’s head, Marisol inserts her own reflection writing,

White people in the United States have privileges as citizens, on the other hand a immigrant, has to live with inequality that make them feel less as people living in a country where people judge them because the color of their skin.
(Visual Interpretation # 1)

Here, Marisol is using her visual interpretation to better understand the friendship of Marcus and Jolu and the system of inequality that affects their lives. The additional context that Marisol leaves out of her image is that Jolu is saying this to Marcus in the context of informing him that he can longer help him in his endeavor to fight back against DHS because the risks are higher for Jolu as person of color, unlike Marcus.



Figure 5.11. Marisol's Visual Interpretations #1 and #2

Marisol reveals awareness of the audience of her visual interpretation. She is speaking to the reader as an immigrant herself and shows that she understands and relates to the

character of Jolu. This is further supported by the political identity that Marisol claims for herself as revealed in her Facebook posts that I described earlier in the chapter. Because Marisol was one of two Spanish-speaking students in the class, she identified well with Jolu's claims in the text. Marisol also confirmed this during our class discussion of the chapter, raising her hand quickly to assert, "Yes, it's true, we have to be more careful." This assertion from Marisol progressed into a brief discussion of New York's stop and frisk policies that she believes target people of color such as herself. This visual interpretation is not only a sign of Marisol's academic achievement as she attempts to understand the story's scene with her visual interpretation, but it is also an indicator of her growing cultural competence. Marisol expresses her cultural knowledge of the treatment of immigrants in America within the text of her added reflection in this visual interpretation. Like the characters in the text, she relates to them and questions the real-life power structures of American culture and government. This interpretation also reveals Marisol's sociopolitical consciousness in that she is critiquing her own social position as an immigrant within the society that she lives in and as a result causes her viewer audience to question it as well, just as the text of *Little Brother* does for its readers. Marisol's visual interpretation simulates and functions well as a mimesis of Doctorow's goals with his text.

Interestingly, Marisol displays some slight inaccuracies in the text in her second visual interpretation. In the novel, Marcus' girlfriend, Ange tells him that he has to fight back against the abuses of the Department of Homeland Security urging Marcus to complete an online interview saying,

This is perfect, Marcus. If you want to really screw the DHS, you have to embarrass them. It's not like you're going to be able to outshoot them. Your only weapon is your ability to make them look like morons. (Doctorow, 2008, p. 232)

Marisol's intentionality in this visual interpretation is significant because though her words are not a direct quotation of the text, she strategically changes the meaning of the text to focus on the power of Marcus' words (via the dialogue of his girlfriend) as weapons, a strategy of fighting back against DHS he has not yet used in the story. Through her visual interpretation Marisol is able to highlight her awareness of both characters' motivations. Marisol is projecting for the character of Ange to further explain to her audience (the viewers of Marisol's visual interpretation) that she knows Marcus needs to use his intelligence and words as a method of fighting back against DHS at this point in the story. What is also interesting is that Marisol uses an image of what appears to be a boy scout to add a layer of context to her image. The implication of such an image choice emphasizes Marisol's understanding of the characters. In choosing the image of a boy scout, Marisol indicates her knowledge of a cultural reference of the boy scout. Connected with this image are connotations of duty and obligation. Though the connection between her image and re-worked text are not explicitly clear, I argue that there is obvious intentionality. Marisol is trying to figure out the nature of the relationship between the characters and their sense of responsibility to their goals as she connects the image with her text. This is further evidence that Marisol is trying to visualize her reading process by imagining her comprehension with her choice of cultural referents in her visual interpretation.

In her interview, when I questioned Marisol about the usefulness of creating visual interpretations she claimed that the practice helped her to develop her comprehension of the text explaining,

Creating different images with a different perspective of predicting the next page of the book with your imagination were one of the main things that impact a positive way to make a good visual interpretation instead of writing your ideas in a paper.

Though Marisol's images did not seem to be too detailed in that her images were found online and appropriated with her text, Marisol felt that the visual interpretations had a clear advantage over her essay compositions stating,

Like when you do a drawing or something visual, you always remember...Cause when you're writing, you're not creating. Maybe you creating, but it's not the same way like when you drawing a picture, like every details you want to be [inaudible]. But when I'm writing, it's not going to be the same. I'm not going to like everything I'm thinking, so when I'm drawing or when I'm creating the visual interpretations going to be like, it's going to be more detailed. So I will always remember 'cause the details. So I feel like the details is better... It's like with your imagination. So, when you put your imagination, you be more creative than when you're writing. 'Cause you're not doing by pleasure.

Here, Marisol explicitly states how the visual interpretations helped her with the “details.” For Marisol, visualizing her reading is about memory, pleasure, and imagination, all of which point to increased agency to examine and become self-aware of her learning. The act of creating visual interpretations for both Marisol and Alec became an act of critical consciousness and a move beyond being mere consumers of knowledge.

Associations and Parallels

In this section I will go into some depth describing how I identified the theme I am calling “Associations and Parallels” within two students’ visual interpretations and their interview data. Associations and Parallels supported all three of the CRP outcomes

of academic achievement, cultural competence and sociopolitical consciousness. I will present findings from my student Ronald first followed by examples from Nancy.

Ronald. Ronald spoke quite a bit about changing his thinking in his interview. For him, shifting his way of thinking was key to both assimilating to American culture and learning English. There is evidence of Ronald trying to make associations to American culture as I previously discussed with Ronald's associations to popular culture in posting his visual interpretations to the group Facebook page. Ronald also attempts to make connections and comparisons to his home country of China as well. It is as though Ronald utilized his visual interpretations to capture or illustrate his thinking about these different associations he was able to make with his reading. In a way, he is also visualizing his reading too like Alec and Marisol, but here I want to focus on the associations that are evident in Ronald's work. Ronald's first and second visual interpretation (Figure 5.12 and Figure 5.13) reveal multiple layers of context and meaning that he thinks about and wants his audience to think about as well. Ronald's visual interpretations are interesting because he tried out different ways of composing them. His first interpretation (Figure 5.12) is simplistic and similar in design to Marisol's while his second visual interpretation (Figure 5.13) is closer to the style of Nancy's visual interpretation that I will discuss later. This is an indicator of Ronald's sociopolitical consciousness in that he is looking at the kinds of interpretations his classmates are posting and following their lead in some sense, trying to mimic and try on new ways of approaching and showcasing his knowledge.

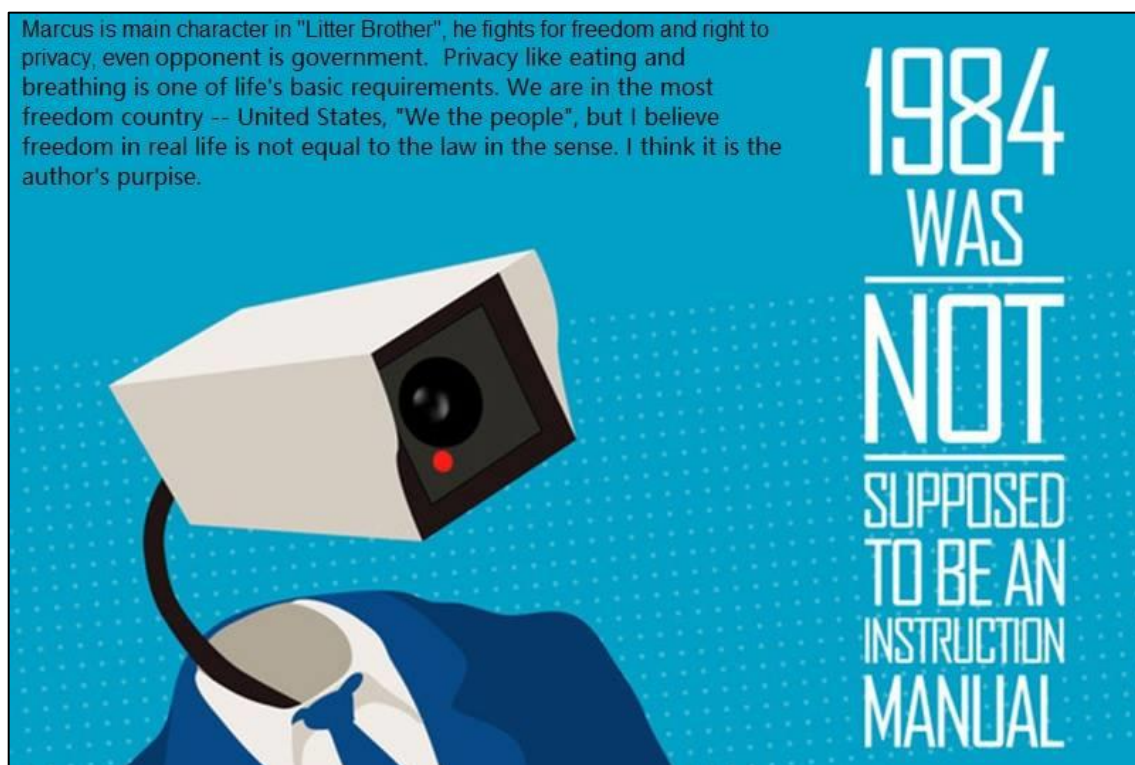


Figure 5.12. Ronald's Visual Interpretation #1

In this visual interpretation, we see Ronald's association of *Little Brother* (2008) to that of Orwell's novel, *1984* (1949). Ronald did not make this association on his own though as this was the inspiration from of an assignment that I had given the students as they first began reading *Little Brother*. I asked my students to do some research to try and understand the significance of the title, *Little Brother*, to Orwell's novel and his concept of Big Brother. In addition to demonstrating his growing American popular culture knowledge, we see Ronald engaging with concepts from both *Little Brother* and Orwell's novel, *1984* that were discussed in class. Ronald is capitalizing here on the social construction of his knowledge by remembering those class discussions. So that is one aspect of him illustrating his academic achievement. Ronald informed me that he found the main image with the text about *1984* on the right side through a Google search and

then added his own reflections/text to the top left corner of the image. This design of the visual interpretation is similar to Marisol's visual interpretations. Ronald's text reads:

Marcus is main character in *Little Brother*, he fights for freedom and right to privacy, even opponent is government. Privacy like eating and breathing is one of life's basic requirements. We are in the most freedom country – United States, “We the People”, but I believe freedom in real life is not equal to the law in the sense. I think it is the author's purpise [sic]. (Visual Interpretation # 1)

Ronald is making his comprehension of the novel explicitly clear to his reader/viewer with his writing. He shows his accurate understanding of the story's plot and Marcus' role in relation to the government, which Ronald accurately describes as the “opponent.”

We hear/read Ronald's voice as he writes that privacy is a human right like others.

Ronald then makes an association to America's constitution with the phrase, “We the People.” In the last part of his sentence, Ronald reveals what he believes are the author's (Doctorow) intentions, which is to make his readers question whether or not our freedom is truly free. In that moment Ronald is accurately picking up on one of the issues and questions at the heart of Doctorow's novel. Ronald's choice of image is also appropriate because he noticed its connection to the story of *Little Brother* even though the main image addresses *1984*. This is also the “author's purpise” [sic] that Ronald is picking up on. The camera headed figure is meant to make the reader recall the Big Brother government in Orwell's novel that watches everyone, much like the government does in Doctorow's novel as well. Ronald did not read all of *1984*. As a class we discussed the plot, read a few excerpts, and discussed a few features of how Doctorow was making a connection to Orwell's work with *Little Brother*. Ronald is able to make his understanding of those connections clear with this visual interpretation. Just as Doctorow wants his readers to make an association to the work of Orwell, Ronald wants his

reader/viewer to make an association to Doctorow/*Little Brother* with this visual interpretation. Additionally, Ronald demonstrates his own evolving cultural competence in attempting to understand the contradictions of the U.S. Constitution declaring citizens' rights with that of the law as depicted in Doctorow's novel. This is a real-world problem that Ronald is noticing when he writes, "freedom in real life is not equal to the law in the sense" and trying to understand what that means in relation to the novel and his own life.

Ronald makes a similar association and parallel in his second visual interpretation (Figure 5.13). Ronald designed his second visual interpretation differently. He used a single image to represent an idea/theme in *Little Brother* and then adds a mini-essay or prose description. Ronald's visual interpretation, though text-heavy, is still rather impressive. It's as though he was practicing his essay drafting.

Once again, this visual interpretation showcases Ronald's social construction of knowledge when he mentions "Everward [sic] Joseph Snowden." Ronald even attempts to cite his information by including "Wikipedia" in his sentence, though his MLA format needs correction. These are indicators of Ronald's developing awareness of his learning. He demonstrates his academic achievement and capabilities with this knowledge in recalling a class discussion about Edward Snowden and in his attempt to cite the source of his information. He is also able to reveal his new knowledge about government monitoring of major technology companies. Though Ronald's text may seem disconnected from the story of *Little Brother*, it is not. The theme of government surveillance is prevalent throughout the novel and it is the desire of the main character, Marcus, to put a stop to it by resisting the policies and practices that the government has imposed on him and other technologically savvy youth like him. Ronald's choice of

image for this visual interpretation is suitable as it displays the phrase, “STOPY SPYING” inscribed on a person wearing exaggerated, oversized glasses. At the bottom of his visual interpretation Ronald offers his opinion like he did in his first visual interpretation. He writes,

In my opinion, I [am] totally against any spying, but in fact, the government will not stop their listening behavior, I hope government should limit the monitoring of surveillance to specific known users for legal purposes and should not engage in massive data collection of Internet communications. At the same time, we have to protect our privacy and keep our personal data safe.
(Visual Interpretation # 2)

There is an implication in this paragraph about Ronald’s home country, China, and the well-known practice of the government to monitor citizens’ internet usage (August, 2007). I cannot be certain of this association as it did not come up explicitly in our interview conversation. However, I know that Ronald completed an information speech on the topic of “Cloning Computer Software” and a Youtube tutorial speech where Ronald taught his classmates and instructors “How to Build a PC [Personal Computer].” Therefore, I infer that technology and privacy were concerns of Ronald as he mentions in his visual interpretation text and this inference is supported by his speech topic choices.

In his interview responses Ronald says more about his learning experience in the course and presents indicators of his developing sociopolitical consciousness and cultural competence. In our first interview, I asked Ronald what he thought of the book, *Little Brother*. He claimed he enjoyed learning about the themes of the book and its discussions of technology and American culture. Ronald believed that assimilating to American culture was key to understanding and learning English. He states,



Privacy is the basic right comes from Constitution for us, after Edward Joseph Snowden exposure PRISM("PRISM is a secret code name for a program under which the United States National Security Agency (NSA) collects internet communications from at least nine major US internet companies"....Wikipedia), many people loss of confidence on the network company can guarantee personal information and privacy security. In order to keep their own markets, major technology giants have introduced the corresponding measures to deal with the US government's monitoring behavior. Apple, Yahoo, Facebook, Twitter, AOL and LinkedIn United Google and Microsoft unanimously said, they believe that the government has the right to protect citizens, but the country has lost a balance, it is leading to a more emphasis on the rights of the country, not the individual's rights. Technology companies are advocating for the government to reform be constrained and highly transparent.

In my opinion, I totally against any spying, but in fact ,the government will not stop their listening behavior, I hope government should limit the monitoring of surveillance to specific known users for legal purposes and should not engage in massive data collection of Internet communications. At the same time, we have to protect our privacy and keep our personal information safe.

Figure 5.13. Ronald's Visual Interpretation #2

We are all the immigrants, come from China, the first time in America, we have to learn the main culture. Something like, American background for us, help us, put us into American life. I really remember history course, I remember the homework talk about the immigrant. The only assignment where we talk about the immigrant, how the immigrant enter the American life. Because, I call him the immigrant, the language is the biggest difficult, to communicate with the other people in the community. I think it's, I know about American culture because you help us. The, in American, what is it to live of the, do I help my child or help my family? Think about more comfortable. (Personal communication, June 8, 2017)

Here, Ronald is talking about his lived experience as an immigrant, why learning English is important to him, and how assimilating is part of that process. The two go hand-in-hand for Ronald. Ronald is also drawing a connection to the History course we were linked with during the Fall semester. In recalling that lesson and experience, Ronald is able to describe his own learning journey as it relates generally to the immigrant experience and what he/she values in that experience.

Later in the interview, I asked Ronald what surprised him about the course and he spoke at length about changing his way thinking

But I'm try[ing], to change my thinking [pause] I've been interesting on the different culture and different behavior...I think for me, the first time it's thinking, in ACE program, it's the first time I came to college in the United States. I think it's the open education, but it is [inaudible 00:31:35], you ask not just the knowledge, you give us ... it's the thinking, how to think about this thing. For me it's the important, it's different from China. The creative thinking, it's the more important. Because I think for the ESL student, the thinking is more important than express. Because as the first time you have to think about and then you can speak out or you can figure out, or to the other people. Because, it makes [up 00:32:21] communication for me. In our ESL class, I think it's the thinking, you just read to how to think about in main [inaudible 00:32:33], the more important. (Personal communication, June 8, 2017)

In this conversation, Ronald is describing his motivations in wanting to learn about his classmates' cultures and understand their behavior. This is an explicit indicator of Ronald's sociopolitical consciousness. He wants to gain access to other cultures. This also explains Ronald's attempt to insert popular culture references into his visual

interpretations. He is really trying to think creatively and consciously about his learning and apply the concepts he learns. He is also attempting to understand his home country's society as it compares to American society. Ronald's association and parallels are that he makes a comparison to his educational experience in America to what he experienced before in China. He makes a value statement by saying this different way of thinking feels "more important."

Nancy. Nancy makes similar associations and parallels in her visual interpretations like Ronald. I must first present some of Nancy's words describing her experience of creating visual interpretations. She tells me,

I found that it's magical to use visual to express and do different way, to search the pictures and to structuralize, to express the important things, so I think the visual aid, help me to know the, to learn more things. (Personal Communication, June 8, 2017)

Nancy announces her awareness of the visual interpretation working as a tool to enhance her knowledge and comprehension. The visual interpretation helps Nancy determine which details of the text to emphasize in her visual interpretation. This is a sign of her academic achievement. Nancy points out her increasing ability to participate more fully in multiple discourses and literacy practices. In a second interview when I asked Nancy to elaborate on how visual interpretations helped her to break down her reading she explained,

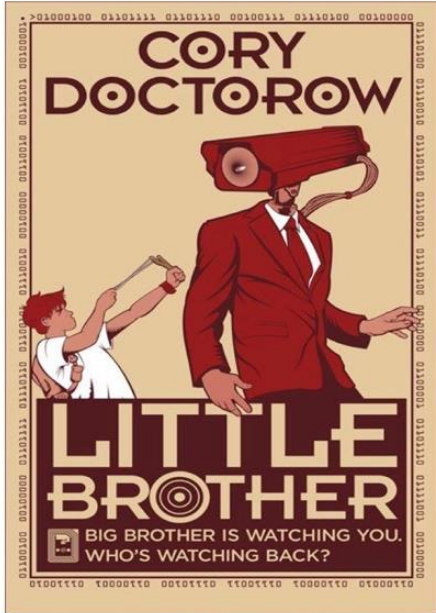
Creat[ing] a visual task, can break down the author's view into several parts to understand independently. Such as *The Hunger Games*, the author expressed several idea: dictatorship, pioneer leadership, unity against. The visual interpretation can be a few separate understanding of these issues, and from which to understand the interrelationship between them...First, I need to read the article, find the keywords which the author want to express, through the Internet on the keyword search, to establish a visual interpretation. Then through the understanding of the visual interpretation, it can deeply understanding [sic] the meaning which the author would like to express. Such

as *Little Brother*, the author wants to express the keywords are freedom and privacy, through the search for these two keywords, I found the visual interpretation of the material, and then through the visual interpretation of understanding, a deeper understanding of the author. (Personal Communication, June 12, 2017)

Here again, Nancy expresses her abilities to better understand the novel using her visual interpretations. Her visual interpretation helps her to make associations and understand the author's intentions and primary message. Nancy was very consistent in her approach of composing her visual interpretations. The written paragraphs and image worked together in the same way a museum's description for a work of art might function. With each interpretation Nancy used a single image she found online to anchor, or situate, her written paragraphs that presented her associations and reflections about the novel. She told me once that she wrote more because she wanted to practice her writing as much as possible. Admittedly, one might describe Nancy's visual interpretations as more like illustrated essays. This multimodal approach served Nancy well as we see in her first visual interpretation (Figure 5.14) as she used connotative words to describe how the image connected with the main themes of the novel.

For this interpretation, Nancy deconstructs her image, so to speak, explaining the visual metaphor to her audience via her associations. She associates the content of her image to the real-world experience of governments monitoring citizens. The topic of her visual interpretation recalls and connects back to themes that Nancy previously mentioned in her interview and posted about in her Facebook posts. I infer that Nancy is making a connection to her home country's surveillance practices, but she never explicitly confirms this. She is however, making a connection to practices she witnesses

in her lived experience and something that also happens in America: governments monitoring citizen's online usage.



In this picture all the letters “O”, have become the eyes, not only Marcus is being monitored, it including the reader, you and I are monitored all the time. We feel very uncomfortable, no privacy, no free.

Representing DHS is a man wearing a red suit. His head is a monitor, that seems a gentleman, with a strong position of social managers, but the heart filled with scars of terror, doing something ulterior. He was back to Marcus, but his head of the camera, is monitoring Marcus every move.

Marcus face the DHS who were more strong than him. The feeling is not fear but anger and resistance. He wants to resist this despicable hypocritical manager, the figure he took a slingshot aimed at the red man head of the camera, representing that he used all the resources he had to resist him. In the case of non-violation of the law, to give DHS a heavy punch.

Figure 5.14. Nancy's Visual Interpretation #1

While reading *Little Brother*, Nancy learned about the U.S. government monitoring citizens through our discussions about the Patriot Act and whistleblower,

Edward Snowden. In the novel, a fictional “Patriot Act II” has been passed and Marcus lives in a society where overt and invasive monitoring of citizens’ online activities and physical movements is authorized. There is a wiretap in Marcus’ laptop and cameras are placed in his high school classroom. These are injustices Marcus resists. Nancy acknowledges her own real-world connection and sociopolitical consciousness when she writes, “Marcus is being monitored, it including [sic] the reader; you and I are monitored all the time.” Nancy reveals with this sentence that she is self-aware of herself as the audience/reader of the novel, but at the same time she addresses her own audience too, critiquing this practice and warning her reader that it happens and “we feel very uncomfortable, no privacy, no free.” This is also an indication of Nancy examining her learning and showing signs of her developing critical consciousness around the questionable actions of governments. Nancy shows what she can do with her consumed knowledge of how societies work by deconstructing the novel’s ideas within her visual interpretation (tries to understand it) and then reconstructs new meaning from her visual interpretation by addressing her own audience. Nancy also uses connotative words to add a new layer of meaning to the monitor-headed man as she describes, “...that seems a gentlemen [sic], with a strong position of social managers, but the heart filled with scars of terror, doing something ulterior.” Nancy is able to describe the antagonists’ intention, motivation, and show the emotional associations of the characters. Nancy’s description effectively evokes a rather grim connotation for her reader/viewer.

Nancy’s second visual interpretation (Figure 5.15) makes an association to modern-day society and asserts her awareness of society’s cultural practices that she herself engages. Again, Nancy’s chosen image serves as an anchor illustration to depict a

concept connected to her writing. Here, Nancy is not deconstructing the image. Instead, she is using the image to bolster her written composition. With this interpretation the image shows a figure eavesdropping on another figure's telephone conversation. The associations that Nancy suggests to her own reader/viewer with this single image expresses the idea of surveillance invading individual privacy. It's a rather simple but suggestive image.



The emergence of

smartphones and cloud services for our lives is a lot of convenience: we can browse the web anytime, anywhere, view e-mail, use social software to express their views, use online banking to process bills, use cloud storage (Google drive \ OneDrive) Own photos, documents and other personal data.

Do we thought about that we use the intelligent communication system, at the same time, we are in the indirect and direct monitoring. We are commonly used in smart phone systems are based on Apple's IOS and Google's android. These system would record our use of behavior, consumption habits and location data, and then upload to the server to analyze each of us of the habits, and then push specific advertising and other data to us.

I suggest all of us need to build a secure communication system like Marcus to protect our privacy.

Figure 5.15. Nancy Visual Interpretation #2

Nancy constructs her written composition into three parts. First, she describes the daily cultural and literacy practice of using personal devices that connect to the internet and the many tasks associated with this use. Then, Nancy presents a concern with this practice: what if our activity is being watched unbeknownst to us. Nancy's last sentence/paragraph offers a solution and presents a value judgement about the main character of *Little Brother*: "build a secure communication system like Marcus to protect our privacy." Throughout the visual interpretation, Nancy addresses her reader and includes herself as part of the intended audience by consistently using the pronouns "our," "we," and "us." Nancy is attempting to appeal to her audience through her writing. Using those pronouns that include herself in solidarity with her audience is a persuasive writing/speaking technique which Nancy correctly integrate from her Speech course. To paraphrase Nancy, she is essentially saying to her audience, *we* use these devices, this injustice happens to *us*, *we* must be like Marcus and protect *our* privacy. This is an indicator of Nancy's growing academic achievement because she is effectively integrating concepts and strategies she has learned in her English and Speech courses into her writing. This is the ultimate goal of the learning community experience: to have students show evidence of their increases awareness of their learning and knowledge that is a result of the integrative learning happening within the linked courses.

In Nancy's third visual interpretation (Figure 5.16) she attempts to expand and demonstrates her increasing knowledge of American culture and cultural competence as she makes real-world associations to *Little Brother*. In the following example, Nancy uses the image of a World War II memorial to support connections she makes about American History to the novel.

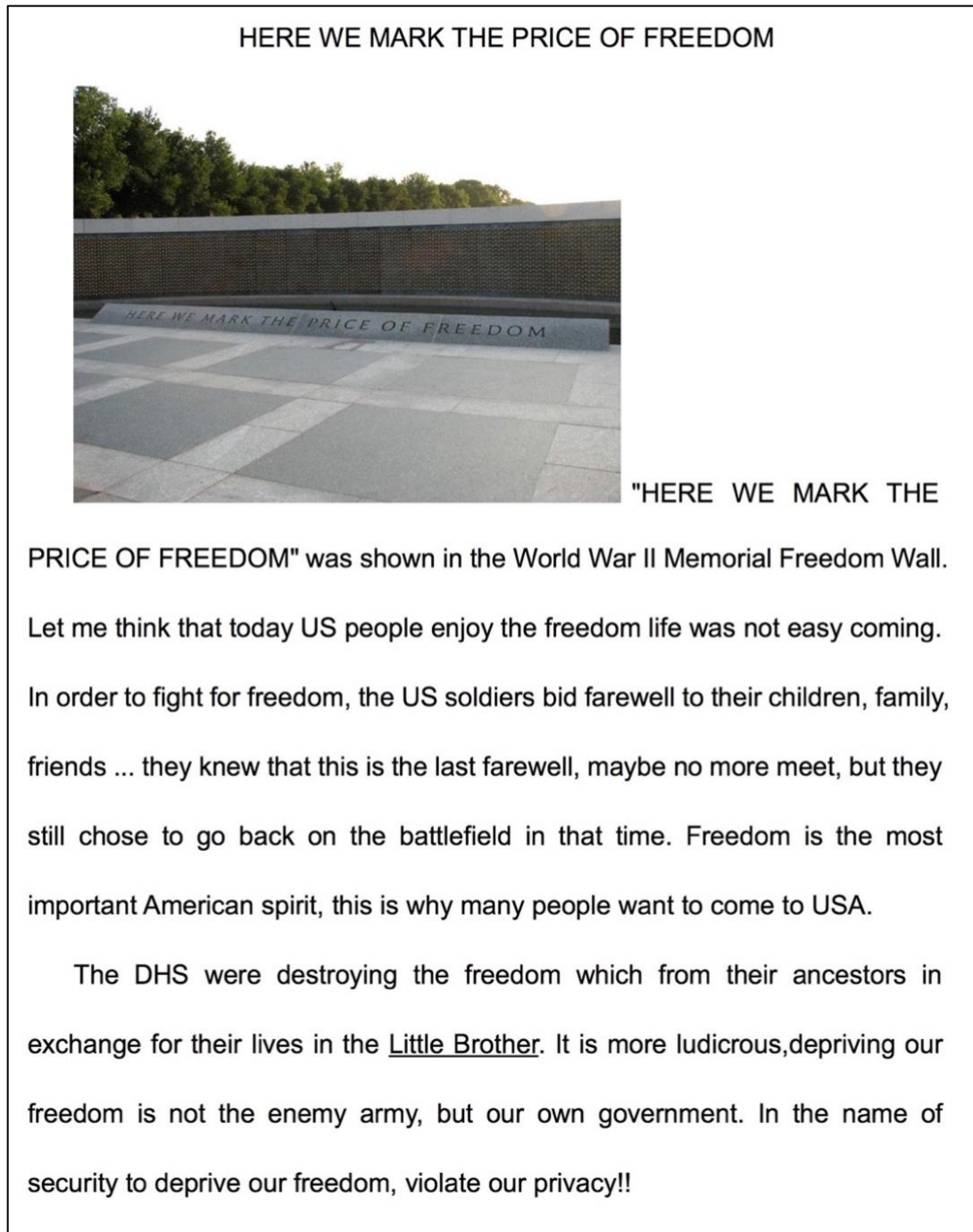


Figure 5.16. Nancy Visual Interpretation #3

In this third visual interpretation we can see Nancy is deepening her cultural knowledge and as a result is able to better understand the fictional world of *Little Brother* and what life must be like for the citizens. Through her critical examination and

associations, Nancy is able to comprehend and explain the value of freedom to Americans in a historical sense and why we continue to protect this value today. She states, “Freedom is the most important American spirit, this is why many people want to come to USA.” We might infer that Nancy includes herself in that statement. Nancy’s association and understanding of the World War II memorial enables her to see the ironic nature of the government’s actions in the novel. In her text, she points out this irony of how historically Americans fought enemies for freedom, but in the modern (dystopian) world of *Little Brother*, the enemy is “our own government.” She calls this “ludicrous.” This visual interpretation is a demonstration of Nancy’s academic achievement again in that she integrates concepts she has learned about culture from her fall American Popular Culture History course. It is also an example of both Nancy’s increasing cultural competence and sociopolitical consciousness in that she is able to expand her knowledge of American history, use that knowledge to better understand *Little Brother* and critique the notion that governments might abuse citizens’ civil rights at times. Nancy and the rest of the students show further evidence of the three outcomes of CRP in their digital stories.

Digital Stories

With digital stories, students expand from the visual interpretation and now it is transformed to exist in a sequential, digital medium. The best term to describe this activity is short film. Students are essentially making short films about themselves, reflecting on a topic that relates to the course or learning community experience overall. I incorporate this technological literacy practices into the course curriculum because it is a

literacy practice that students are fluent in before entering the classroom. Though there are sometimes exceptions from group to group, most students are well-versed in social media, mobile devices, and video-making applications. Many of the students already use mobile Wi-Fi communication applications like Skype, WeChat, Snapchat, WhatsApp, and Marco Polo to name just a few of the dozen or more available. They also know how to use the video applications to make longer videos to send to friends and families far away who don't live in the United States. I encourage students to use any kind of video making application that they are familiar with or comfortable using. In the past, I required students to use the same desktop computer application, but it was extremely limited in functionality and developers never bothered to update it. I decided that my students would have to problem solve and find their own applications for creating digital stories and found that students met that expectation. Without any constraints other than a prompt (Figure 5.17 and Figure 5.18) students' digital stories from one semester to the next actually improved. There are many applications students can use and quite often they compose their stories using smartphones or laptop computers. When a student does not have access to a device to create a story, this student will usually team up with a classmate and they will create and record their stories together. I have also begun allowing students to create group stories and this seems to be the ultimate example of social construction of knowledge. Applications like iMovie, PowerPoint, Photostory 3, ViVa Video, Movie Maker, Adobe Premiere and iJianJi are just a few utilized by my students.

The digital story assignment in the Fall asks students were asked to discuss a moment of time in their home country when there was political, social, and/or cultural

upheaval, similar to a time of protest or social change in America. In this assignment, we wanted to explicitly privilege students' home cultures as well as their prior and existing knowledge to create an artifact that would showcase their application of concepts and terminology integrated from all of the courses within the learning community.

The Digital Story (and essay)

Create a digital storytelling project based on the essay you wrote for ESL 101, the speech you gave in SPE 11, and your work in HIS 21 and ENG 1050.

1. Think of a time in your country when there was political, social, and/or cultural upheaval, similar to a time of protest or social change in the U.S.. What popular culture **artifact** (for example, song, film, painting, sculpture, etc) produced in your country reflected that time? Based on your research, what did you learn about the context in which the artifact from your country was made? In other words, what events of the time do you believe motivated the artist/creator to make the artifact?
2. In your story's conclusion comment on the following questions: Do you believe this artifact had or will have a significant impact on the culture of its time? What makes you think so? Depending on your answer and based on what you have learned this semester, how would you respond to John Podhoretz's that, *"Pop culture is a reflection of social change, not a cause of social change."*

To perform well on this assignment, you must use research and other skills developed in SD10; concepts and terms from HIS 21; and linguistic structures and rhetorical devices discussed in ENG 1050, SPE 11, and ESL 101.

Figure 5.17. Fall Digital Story Assignment

In the spring term (Figure 5.18), the digital story assignment was a little broader, asking students to self-reflect on themselves and their learning across the entire year-long learning community experience. It's a great assignment because it asks students to assemble a summary of their work and elicit a self-assessment. In this last section of findings, I show examples from students' Spring digital stories to explain how this visual media literacy practice promotes the outcomes of academic achievement, cultural

competence, and sociopolitical consciousness by the nature of how it functions as a medium as expressed in two thematic findings of “confidence and camaraderie” and “collaboration and multiple perspectives.”

Digital Story Assignment
ESL 102 - 06P - Thompson – Spring 2017

Digital Story Presentation date: **Wednesday, June 7 (Post to Facebook)**

Steps for Creating a Digital Story:

Step 1: Write Your Story: Your story should reflect how your lives have been changed or influenced by your year-long experience of ACE. Consider how your thinking about learning and college has changed as a result of being in the ACE-ESL link. Remember to reflect on how your thinking has changed over the course of the semester and reading, writing and speaking about Popular Culture, Speech, the English language, and discussing literature with themes of resistance, technology, surveillance and security mentioned in our course texts, *The Hunger Games & Little Brother*. You may want to mention specific assignments or events related to your course work during the past year as examples to support your ideas.

Step 2: Gather Your Materials: What pictures, visuals, film clips and music do you want to include in your digital story?

Step 3: Create your Digital Story with a video application of your choice.

1. Import and arrange your pictures or video clips.
2. Add a title to your story. (You may also add captions to your photos/videos clips)
3. Record your voice-over or yourself speaking in the video (be careful to speak slowly and clearly; pay attention to your pronunciation and word stress). Each person creating the story or working in a team must speak for at least a minute or more and be visually present in the story.
4. Add some **non-distracting** background music. Make sure we can still hear your voice after music is added. If not then do not add the music. Be sure to listen to your story before you post it to the group Facebook page to check for clarity of sound, voice, and coherence of the story.
5. Post your story to the Facebook page for our course link no later than Wednesday, June 7.

Figure 5.18. Spring Digital Story Assignment

Confidence and Camaraderie

Two of my student participants exhibited the theme of “confidence and camaraderie” within their digital stories. Expressions of this theme support the CRP outcome of academic achievement in that it was explicitly expressed by students as an

accomplishment and positive result from their experiences in the learning community. I present findings from Nancy and Marisol.

Nancy. In her final spring digital story, Nancy presented an overall assessment of learning experiences over the entire year-long experience of the learning community.

Unfortunately, I cannot reveal Nancy's story in this medium because I am limited by the text and I cannot show her story in full because I must protect her identity. I can describe Nancy's digital story saying that it included several visual aids including images of: the college campus, Nancy reading her pleasure book around her neighborhood and her progress, me reading a book for pleasure, Nancy and I posing together at the end of the Fall semester, a group picture of the class, and other various images that included textual slides summarizing some of Nancy's ideas. Though I cannot offer a viewing of the video, the reader can type the URL link below into a web browser and hear Nancy narrate her own digital story:

(<https://drive.google.com/file/d/13vuMtSHXi0TU1mrD2MG4vsXFszh9tSPp/view?usp=s>haring) Below I have pasted the essay script of Nancy's digital story deleting only her greeting at the very beginning to protect Nancy's identity.

I have lived in USA for about 3 years. In the beginning I found that my poor English brought me a lot of trouble. I was very confused about my future life. in a walk, inadvertently I came to the KCC campus, then the The slogan touched me: Dreams begin Here! I suddenly remembered the purpose of my coming to the United States: I came here is to pursue a happy life. In that moment, I decided to study at KCC.

I was so lucky to meet a professor who changed my life: Prof. Thompson. She is my ESL professor, always with an angelic smile to our class. She is Nice, let me eliminate the fear of English, and constantly encourage us to try to learn, more important she let me understand the core of the United States Values: freedom and equality, which is the greatness of the United States.

Through these two semester [sic] to learn the Hunger Games and the Little Brother, I understood that: where there is oppression there is resistance. When faced with unfair and unjust things, they stand up and fight against. Everyone is born equality, we have rights to protect our privacy.

Through Prof. Thompson teaching, my Reading and Writing progress a lot, although it is not perfect, but I have dare to take the initiative to communicate with others, to express my own ideas, can write diary in English to record my daily life. Especially she suggest [sic] us to read the *New York Times*, this not only to strengthen my reading ability to cultivate my reading habits, but also let me start from an American point of view to understand and think about the problem, a better understanding of American society.

My job is to become a successful business man. After finished speech course, I found good communication can improve my job's efficiency. And the history course also let me know more about American culture, and easier to interrogate into American society. (Nancy, Digital Story, Spring 2017)

The most significant expression of confidence that Nancy presents in her digital story is revealed when she states, "I have dare to take the initiative to communicate with others, to express my own ideas, can write diary in English to record my daily life." Here, Nancy is proclaiming that she will no longer be afraid to speak with people in English and to assert herself in speak and writing in English. Then, in her final paragraph, Nancy sets a goal for her learning and career in claiming that she plans to advance her literacy and language skills by using her educations to hone her skills.

Nancy's theme of confidence and camaraderie also surfaced in her interview.

When I asked Nancy how she felt when she first entered the program compared to how she felt at the end of her year-long experience she said,

Nancy:	Before into this program, I feeled [sic] helpless and I feeled [sic] nervous, scared to speak English. I always think about it under, I'm very bad at English. And I want to express my opinion, I want to make friends, and I want to do some business here, but language is my big problem. So, definitely, very worse, but after joined this program, I met many friends and meet many, many nice professor and they
--------	---

often encourage me, how to do it, and don't worried about anything, so I feel good.

Prof. Thompson: So, would you say you still get nervous? Or not so much?

Nancy: Not so much now, after these two semester. I have more confidence to express my opinion. Maybe it was not the best, but I have been, I can and I try to discuss our talk, check with my friends and all the people who speak English.

Nancy expressed that part of the reason why her confidence increased was because she had peers/classmates to consult with about her English usage. This is most definitely an indicator of her academic achievement because Nancy is admitting that the social structure of her learning environment is crucial to her own individual academic advancement. She feels confident because she no longer feels alone because she “met many friends.” When I asked Nancy about what other activities of the class helped her in learning English she added that the classroom discussion gave her “the confidence to express my thoughts in English, to hear my classmates who from different countries, in different cultural backgrounds to express each ideas and views on the same thing, this broaden my horizon.” I followed this up a little later by asking Nancy if she felt different from her fellow classmates and she confirmed that she did saying,

Nancy: Yes. I feel different because I often think my English is worse than others. Because as my memory, at the beginning of the classes for in speech, for the speech course. I found [she names classmates], I found their English speak very well, I have a big question, this is a ESL program? I think their English speak good. I think, very different from them and my [inaudible 00:22:18] is lower than them, so I feel it's different.

Prof. Thompson: So, what about now though? How do you feel now that you've been in a year-long class with these students?

Nancy: After these two semesters, I found that my opinion is wrong. I think each person; every person has his strong point and now I

can find my strong point. I can also speak English as well as them. If I have enough confidence, I can do it, maybe better than them.

Prof. Thompson: What do you think your strong points are with English?

Nancy: My strong point in English is, I like to check with any, I like to check with any other people from different countries. I like the public speaking, I like it very much. Such as, for example in China, I often meet the clients from different country, and also the English is my big problem. But, I'm not worried about it because I think my client will if I take my sincerest heart to meeting them, I think that feel my [wonderly?] to receive them. And I try to leave them a good looking and feeling to them. So, my strong point is I am not a scared to face their people and talk with, also my English is not good, but I can change the way I want to express my idea. I change the way to let them know what I want to express.

Again, Nancy expresses that her confidence was accomplished through the relationships she shared with her community of classmates. Witnessing her classmates' abilities and strengths with the language gave Nancy the confidence to find her own. Instead of feeling like she was just weak she decided that perhaps she has some "strong point[s]" too. Nancy becomes confident in her language use in her job as well because she now understands that communication is about trying your best, being sincere, and leaving your client with a "good feeling." Nancy is no longer afraid of making mistakes. Nancy's insights in her interview suggest a high level of metalinguistic awareness. She is highly aware of her abilities and is not afraid to say she could still benefit from improvement. She is open to learning from others so that she can improve. This is not only an expression of confidence and academic achievement, but Nancy is also implying that she wishes to learn and advance her learning for the sake of learning. Communication and using the English language is

more than just about being correct all of the time, it's about feeling confidence when you express yourself to another person.

Marisol. Like Nancy, Marisol completed a digital story to assess herself and her learning experiences over the entire year-long experience of the learning community. Marisol's digital story was quite different from Nancy's in presentation style in that it was not at all like a presentation. It was bare, like a confessional. In the video, Marisol is alone at a table, speaking extemporaneously. She periodically looks off camera, not looking at notes, but looking to the side or up in the air as she chooses her words carefully. She reveals thoughtful contemplation and speaks relatively slowly and clearly, which can be heard in the audio clip I offer for the reader here:

(https://drive.google.com/file/d/1_9j1_yDbWNkfv55AwsXgCGi9ssep1B0E/view?usp=sharing) I also offer a transcript of Marisol's digital story. Marisol did not type an essay script because her presentation in the digital story format was extemporaneous in delivery. I have deleted the beginning section of Marisol's digital story to protect her identity.

My English has improved amazing. My speech skill is going like, I feel confident in myself when I'm talking to public people, like talking in public, I have more confidence of myself.

At the beginning, with the speech, it was really hard for me to stand up and give a speech for a stranger. Those strangers have now become my friends, that I know. They are not going to judge me.

I feel like when I'm doing my speech, they are there and they connect with me, coz, we've been through the same thing, the same struggles with the English.

English is not our first language, but now, when we talk in English, I feel like, we can do this. Our English is better coz, our teachers are the best, like Thompson. The speech, the history. Well history was kind of more struggling, coz it was really hard. It was a lot of things at the same time, and then the test. The will to

pass, write essays, but now it's over. It's been a really amazing year with the professor and our classmates.

My English has improved perfect ... not perfect, but I'm more clear. When I talk, when I want to talk in English, it just come through like, with this power that I know that I can do it. And that's coz, Thompson is just the best.

Thompson, when she talk to you, is like so clear, and you want to be like, ... I want to sound like professor Thompson. I want to have that fluent in English, like with her, but it's been amazing.

The two books, the little brother, the hunger games, watching the movie, it's like talking to the class. Us talking together, as a class is better, like for me it was the best thing coz we are sharing our ideas together. You don't understand something, I can explain it to you. If I don't understand it, you explain it to me, as a class. This program is amazing. College has been amazing.

I thought at the beginning, I was about to die, but then, it's not only that. It's not that hard if you try. This ESL program has been, as I said in the beginning, is amazing, and I really appreciate everything that our professor has given us. All the class, all the homework, all the essays, I really appreciate it, so, I want to thank you.

Thank you, Mrs. Thompson, and thank you to the other two professors.

Marisol speaks of confidence and camaraderie explicitly all throughout her digital story. The “strangers” she was initially afraid to speak in front of are now her friends. Marisol explains that she does not fear judgement because she knows her classmates, her friends, connect with her experience of struggling to learn the language and pass college courses. Marisol goes on to offer a lovely explanation of social construction of knowledge when she states, “...we are sharing our ideas together. You don’t understand something, I can explain it to you. If I don’t understand it, you explain it to me, as a class.” Marisol’s use of the pronoun “you” is a nice touch here as though she is inviting her viewer to become part of her learning community. Like Nancy, Marisol confesses that she has room for improvement still, but in her digital story, she is repeatedly expressing pleasure in her

academic achievement, appreciation, and citing everything as “amazing” because of the camaraderie and confidence she felt within her learning community.

Collaboration and multiple Perspectives

My other two student participants indicated the theme of “collaboration and multiple perspectives” within their digital stories and interviews. Though Ronald and Alec also discussed their increased confidence this theme was distinct from camaraderie in that Ronald and Alec spoke about and focused more on the nature of collaboration and the value of multiple perspectives as something that increased their academic achievement. For them it was significant to be in a course with classmates from all over the world discussing their different perspectives about the course content.

Ronald. Ronald’s digital story was confessional like Marisol’s but surprisingly short. He sits outside at a table on campus in the bright daylight in front of a camera speaking extemporaneously for about two minutes total. I can only assume that Ronald’s digital story was short because he waited until the last minute to complete it. I remember Ronald telling me about his stress with final exams on numerous occasions near the end of the semester around this time. I admit, I wish Ronald had given the assignment more time and thoughtful response, but he made up for his brevity in his interviews, which we completed before he created his digital story. Ronald’s digital story script reads in full:

They [ACE Program] have lots of excellent professors and gave us totally complete response. Then we have so many classmates from around the world. I learn a lot of English skills in the ACE Program. It’s very helpful for my reading, writing, and listening.

I learn American culture in history class. I learn how to communication in Speech. I learn how to writing, how to reading, how to prepare for my CUNY tests. It is really helpful for me. The ACE learning community is the greatest way to learn English and prepare for CUNY tests. Thank you.

Here, Ronald is telling, but not showing very well. However, in his interview, Ronald talked about a moment in class when he felt both different yet simultaneously connected to his classmates because of their cultural experiences of being immigrants who are often discriminated. Ronald describes a moment of racism in the class, when one student makes a racist comment and offends a Muslim student in the class. Ronald explains,

Ronald: For me it's, the other student, gave me different information. For us, it's something like he or she background or the culture. For example, I remember [names a female student], and she talk about the Muslim, but you did not see her in class, her reaction. I think it's very big because [he names a male student] said her point is not general, because it's about the Muslim and [this student] said one sentence and [she said], ughhh and let her calm down. He tried many times to let [her] calm down. Because when you're an immigrant and came to America maybe a little or more you will face racism. This is true. But the racism cannot stop to achieve our goals because you live in NYC. It combines different culture in the city in America, so we cannot just think about the racism. You cannot thing about negative thinking.

Prof. Thompson: Yeah, so you're saying that they should not think about negative thinking and racism, right?

Ronald: Yeah, because in the American dream, you have to walk forward, step by step to achieve your goal. But just thinking, the negative thinking, I think in all around the world the negative thinking never stops. Something like, the racism in our history class it's not part of the lesson. I just-

Prof. Thompson: And especially in this link, it's going to come up, when you're talking about history and you have multiple cultures in a class, so it's going to come up.

Ronald: This is my interesting thing on this, I've been interesting on the different culture and different behavior.

Ronald expresses that though he does not condone racism, he didn't mind the learning opportunity that the moment provided everyone. He appreciated the multiple perspectives

and opinions expressed in class about this moment. Ronald, being an older student with two sons, one a teenager in high school and the other in elementary speaks from his own experience. He was the oldest student in the class and by his classmates' perceptions likely considered by them to be weaker in his English skills. In my assessment, I witnessed Ronald's ongoing struggle to make his English pronunciation clear, but he was easily one of the highest metacognitive students in the class. Recall earlier that Ronald is the same student who proclaimed in his interview to be fascinated with American and other cultures way of thinking, seeing it integral to enhancing his academic achievement and here he adds to that idea by saying he is interested in understanding "different culture and different behavior" as well. Thus, Ronald not only improve his learning by changing his way of thinking to America and assimilating, he also tries to carefully consider and reflect upon the multiple perspectives he encounters in his educational experience. Like Nancy, he is embracing the act of the learning for the sake of learning in this moment.

Alec. Finally, I share my last thematic finding of "collaboration and multiple perspectives" presented in Alec's digital story. Alec's digital story was very well rehearsed and displayed a nice balance if one were to combine the styles of Nancy and Marisol's stories. It is confessional in nature in that Alec looks and speaks directly into his laptop camera and he is extremely well-rehearsed. On occasion, the viewer can tell that Alec may be glancing at notes on the screen to the side of his camera, but this action is by no means distracting and never causes Alec to lose his place in speaking. Alec also includes a couple of power-point type visuals within his digital story with bulleted lists with animated transitions summarizing his main points as his story progresses. Alec is visually present throughout most of his digital story and again the confidence and direct

eye contact that Alec maintains cannot be overstated. I provide the audio of Alec's digital story here: (<https://drive.google.com/file/d/1y0sO9h7EFxkECz-1TTwBkFZGIjfkBOT7/view?usp=sharing>). Because Alec's digital story is somewhat longer than most digital stories, I present relevant selections for the findings. In the middle of his story, Alec claims,

I think that crucial role in reaching a common goal to break our English barrier was creating friendly environment, which is one way accomplishment of teachers of ACE-ESL link. When we all came into the class, I think most part of students, surely including myself or let's say we are not so optimistically set to start a conversation in English. And I think that is the brightest example of the feeling of a non-native speaker. When he or she has to start speak freely using non-native language. However, by working in groups and spending more and more time together by discussing topics, which help me to set us from such readings as Hunger Games and Little Brother each helped us to get more in common. Also, because of talking about the books we were reading, our way of thinking changed as well... Additionally, you people who I met during this past year, familiarized me with bigger amount of interesting and useful information, which in my opinion will help me in further education and maybe in career.

Like Ronald, Alec is examining the social nature of his learning community in relation to his academic achievement claiming that he would not have accomplished what he did without the collaboration and multiple perspectives of his classmates. He claims that his community, set with a common purpose in goals that class discussion helped them to learn more together. Alec is essentially explaining the definition of social construction of knowledge especially when he says, "our way of thinking changed." Alec also appreciates how the multiple perspectives of his classmates enriched his learning experience and those experiences will remain with him in his educational journey.

Alec also spoke of this dynamic in his interview responses. When I asked Alec his opinion about the learning community principle of students with different strengths and

weaknesses should work together with collaboration with teachers and tutors he agreed stating,

This principle includes a big amount of benefits in it, is work group. Collaboration, friendly environment and readiness to help each other [pauses] the aspect that helped to overcome mental barriers which a lot of students had in the very beginning the academic year, including myself. But any type of support and help that is available in the ESL learning community were the main reasons for me why the program had such a positive and useful influence on my progress as English learner student. (Personal communication, June 12, 2017)

Echoing his digital story, Alec confirms the effectiveness of the learning community structure on his academic achievement. The presence of students working together on a common goal uplifts them all and as a result Alec and his friends are able to examine and critique their learning without fear of judgement. Alec expresses a kind of “leave no man behind” sentiment when he says that students helps each other overcome “mental barriers.” Collectively, Alec and his classmates accomplish more together. They operate as a unit and collaborative community.

In interpretation, the digital story as a visual media literacy practice promotes the CRP outcome of academic achievement as presented in the themes of “confidence and camaraderie” and “collaboration and multiple perspectives” in students’ digital stories and as expressed in their interviews. The root of both thematic findings is community or social construction of knowledge through collaborative learning. Ultimately, digital stories are effective tools to include in a CRP framework and curriculum because a practice it recognizes students’ literacy practices and native culture as an asset in the pursuit of academic achievement and at the same time empowers students to critically examine their learning in the pursuit of metacognition or metalinguistic awareness.

VI – CONCLUSION: IMPLICATIONS FOR COLLEGE TEACHERS OF MULTILINGUAL POPULATIONS

For the discussion of my final chapter, I offer a series of questions that address the implications, limitations, and remaining concerns of my study. These questions present a discussion of what this work accomplishes, who this work speaks to, what this work does not accomplish, and what the potential might be for this work moving forward.

1. What does this study accomplish?

The study takes up the call from Gloria Ladson-Billings (1994) that her framework is adaptable with the potential to grow as implemented/modified for different student population contexts. Most importantly, the CRP framework, in its original form is still highly effective and applicable today, more than fourteen years later. Chapter five of this study highlighted findings across three different literacy practices of students (Facebook, visual interpretations, and digital stories) to show how these practices promoted the three tenets of a CRP framework: academic achievement, cultural competence, and sociopolitical consciousness. As such, the study fills a gap in the literature in applying the original design of a CRP framework within a higher education setting working with multilingual populations.

This study also argued that though multilingual students are relegated to developmental courses and deemed basic writers in need of “developing” their reading and writing skills, there is in truth nothing basic about these students’ and their capabilities as learners. A CRP framework as featured in this study privileges students’ existing and prior multiple literacies (media and technological) and showcases a student learning process that is rigorous.

2. Who does this work speak to? What would I like to say to this audience about the value of this work? What conversations would I like to change?

This work speaks to current teachers of multilingual students (especially those at the two-year college levels like myself), but more specifically, I hope this work reaches and speaks to those who do not officially teach in an ESL program (like my own initial beginning). In speaking to these teachers, my aim is to counter assumptions about the rigor of such a curriculum using the CRP framework for multilingual students and dispel myths about the abilities of multilingual students. Future generations of teachers must continue taking up the work to change the rhetoric and discourse about multilingual students and to work to discontinue the use of terminology that paints multilingual students as deficit.

Additionally, this study speaks to administrators in charge of organizing learning community programs like my own. To both administrators and teachers of learning communities I want to show off a model of reimagined teaching for multilingual students that works and can be replicated. Like Ladson-Billings, I want to tell this audience to understand ways in which the CRP framework is adaptable to multiple teaching contexts and student populations. I also want to impress upon learning community colleagues that creating and maintaining programs that span across more time (like my own) can work. The model of CRP and design of the learning community within this study are both effective in ways that counter assumptions about the sustainability of such a program. The program presented within this study has the potential to eliminate students having to repeat multiple levels of developmental course work which drain their financial aid. In

fact, this program can help to alleviate real-world issues that get in the way of multilingual students' access to education mentioned previously in chapter three.

3. What aspects of this CRP model do I think are most important to replicate?

The work of self-reflection and orientation of teachers who strive to implement this framework will always be important and vital to any teaching practice. This study and CRP model emphasizes how teachers should care for and about their students and how that care should influence curriculum design. It is important to emphasize how the CRP model can help make the classroom more student-centered and show how teachers might negotiate the course design and experience of the classroom with students directly. Visual literacy may not be necessary for all classrooms and CRP models in thinking about how a teacher can do this work; however, I do think visual literacy is a necessary component for the multilingual classroom because of the potential that it has in building and strengthening English language acquisition. Also, it may not be necessary for every teacher to implement the same kind of visual literacy practice that is showcased in the study here, but I feel strongly that just as multimodality is a principle of our own learning community program, multimodality (students learning via multiple modes) should be a tenet that is strived for with all teaching frameworks.

4. How can future teachers, researchers, and school administrators take up this work? What responsibility do they have using the CRP model?

Today we must contemplate what a future frontier of education might look like. We must imagine that there will be new cultures, new mediums, new technologies, new students, and new modes of learning that will influence and shape education as well as the kinds of literacy practices that will expand and evolve. We have to wonder how

educators might respond to these changes. I argue that teachers need to exhibit a passion or care, perhaps even love, for teaching and students. With regards to the technological practices illustrated in this study, the implementation of social media networks as teaching/learning tools of the classroom should be implemented mindfully. Using these tools require that educators and schools relinquish a little bit of the control to students and at the same time give students the freedom to make these tools their own. Politics surrounding higher education institutions also have to be aware of the political nature of social networks and media in general. There are many, including myself, who have reservations of engaging these platforms for a variety of reasons, some political, others personal. Educators must negotiate with students explicitly about which tools meet learning needs while at the same time do not compromise one's privacy, independence, or political beliefs. Implementing these tools in a classroom therefore necessitates political conditions where teachers demonstrate a propensity to be philosophically oriented to use these tools or at least indicate a willingness to learn about these tools. However, if these are not the norms of a specific institution, then the first option is to offer numerous opportunities for professional faculty development. These opportunities can exist in the form of program kickoff, midterm, or end of term meetings, general faculty development sessions focused on a specific population of students, faculty interest groups, or larger faculty development organized by institutions' centers for learning and teaching. This is also an area of further research that can expand in looking at how other colleges take up the work of Culturally Relevant Pedagogy or Culturally Responsive Teaching and students' medial literacy practices. It cannot be stressed enough though that great care must be given to exposing teachers to and using a CRP framework.

5. How is this study limited?

One limitation of this study is that I do not formally theorize how race factored into my students' development of their sociopolitical consciousness. Though it came up in class in a variety of ways, data collected for this study did not intentionally focus on nor provide enough evidence or detail for me to posit a definitive statement of how race factored into students' development of sociopolitical conscious. The only moment of race that I felt significant enough to include for this study was Ronald's discussion of the racism he observed during one class period. I must make clear here that I do not think I overlooked race in this study but must acknowledged how it is largely excluded from the discussion within this study due to the limitations of my data. However, here in this conclusion I can say that other data collected for this study did much to address race, including my students' fall digital story assignments (Appendix F). For the sake of time and relevance to my study's findings, I did not include the data of students' fall digital stories for this study, but I believe that data offers much for future research that might build from this study which I aim to specifically address race and how it came up in students' development of sociopolitical consciousness.

6. How might my teaching evolve from this point forward? How does my work continue to move the needle on academic/digital literacy development and sociopolitical consciousness? What might I do differently? Where might I move forward with this data?

My teaching has evolved in the ways that help me strive to know my students better and to improve both my individual and collective relationships with my students. I want to push the boundaries of innovative curriculum using CRP frameworks to design activities and research projects that are more participatory and asks students to address

their own notions of race. My teaching has evolved in ways that aim to increase the dialectical relationship between academic/digital literacy development of students and their (as well as teachers') sociopolitical consciousness. Because this framework is adaptable to a variety of contexts, I would like to expand this study for future, shorter projects that look at other data that I did not include in this study. As previously mentioned, in future work I would like to open up space to address the tenet of sociopolitical consciousness more explicitly in my teaching practice as it exists in my classroom working with multilingual students. This work would also help to counter notions of ESL as deficit and reposition multilingual students as having assets that make them worthy to be seen as serious students completing college-level work.

In closing, multilingual students exhibit the capacity for critical, higher-order thinking as displayed and indicated through the multimodal literacy practices featured in this study. The model of teaching presented in this study fundamentally changes the landscape of teaching and learning. Utilizing a CRP framework remains vital today because it informs the practice of teachers and enhances the learning potential of students. A Culturally Relevant Pedagogy demonstrates how teachers can be reflexive of their practice, value students' existing literacy practices, and privilege students' mother tongues so that students may then showcase their voices as learners of the English language. This ability to think and learn in multiple ways, is the mind's eye of multilingual students. When students can flex their mind's eye by expressing what they can see in their minds, they can see beyond limitation, they see past deficit labels placed upon them, and they see more than just words on a page.

REFERENCES

- ACT college and career readiness standards (2014). Retrieved from <http://www.act.org/standard/index.html>
- Adorno, T. & Horkheimer, M. (1944). The culture industry: Enlightenment as mass deception. In M. Durham & D. Kellner (Eds.), *Media and cultural studies: KeyWorks*. (pp. 95-100). Oxford: Blackwell.
- Alim, H.S. (2005). Critical language awareness in the United States: Revisiting issues and revising pedagogies in a reseggregated society. *Educational Researcher*, 34(7), 36-45.
- Alvermann, D. E. (2001). Effective literacy instruction for adolescents. Executive Summary and Paper Commissioned by the National Reading Conference. Chicago, IL: National Reading Conference.
- Amabile, T. M. (1996). Chapter 3: A consensual technique for creativity assessment. In *Creativity in context* (pp. 41-79). Westview Press/Persius Books Group.
- Arnové, R.F., & Graff, H. (2001). National literacy campaigns. In E. Cushman, E. Kintgen, B. Kroll, and M. Rose (Eds.) *Literacy: A critical sourcebook*. (pp. 591-615) New York: Bedford St. Martin's.
- August, O. (2007). The great firewall: China's misguided and futile attempt to control what happens online. *Wired*. Retrieved from <https://www.wired.com/2007/10/ff-chinafirewall/>
- Avgerinou, M. & Ericson, J. (1997). A review of the concept of visual literacy. *British Journal of Educational Technology*, 28(4), 280-291.
- Avgerinou, M. & Pettersson, R. (2011). Toward a cohesive theory of visual literacy. *Journal of Visual Literacy*, 30(2), 1-19.
- Bailey, K. (2009). Shifts in focus: Examining language instruction in content based ESL lessons. In Bailey, K. & Santos, M.G. (Eds.) *Research on ESL in U.S. community colleges: People, programs, and potential*. (pp. 11-25) Ann Arbor, MI: University of Michigan Press.
- Bakhtin, M.M. (1981) *The dialogic imagination: Four essays* by M.M. Bakhtin. In M. Holquist (Ed.), & C. Emerson & M. Holquist (translators.). Austin, TX: The University of Texas Press.

- Barton, D., & Hamilton, M. (2000). Literacy practices. In D. Barton, M. Hamilton, and R. Ivanic (Eds.) *Situated literacies: Reading and writing in context* (7-16). New York: Routledge.
- Benesch, S. (1993). ESL, ideology, and the politics of pragmatism. In *TESOL Quarterly*, 27, 705-717.
- Benesch, S. (2008). Generation 1.5 and its discourses of partiality: A critical analysis. In *Journal of Language, Identity, and Education*, 7, 294-311.
- Blumenthal, A. (2002). English as a second language at the community college: An exploration of context and concerns. In *New directions for community colleges*, 117, 45-53.
- Bogdan, R. & Biklen, S. (2007) *Qualitative research for education: An introduction to theories and methods* (5th ed.). Boston: Allyn and Bacon.
- Brill, J., Kim, D., & Branch, R. M. (2007). Visual literacy defined--The results of a delphi Study: Can IVLA (operationally) define visual literacy? *Journal of Visual Literacy*, 27(1), 47-60.
- Brumberger, E. (2011). Visual literacy and the digital native: An examination of the millennial learner. *Journal of Visual Literacy*, 30(1), 19-46.
- Bryant, A. & Charmaz, K. (2007). *The SAGE handbook of grounded theory*: SAGE Publications Ltd doi: 10.4135/9781848607941
- Charmaz, K. (1995). Body, identity, and self: Adapting to impairment. *Sociological Quarterly*, 35, 657-680.
- Charmaz, K. (2008). Constructionism and the grounded theory method. *Handbook of constructionist research*, 397-412.
- Charmaz, K. (2010). Grounded theory: Objectivist and constructivist methods. In W. Luttrell (Ed). *Qualitative educational research: Readings in reflexive methodology and transformative practice*. (pp. 183-207). New York: Routledge.
- Cho, J. & Trent, A. (2006). Validity in qualitative research revisited: *The Journal of Qualitative Research*, 6(3), 319-340.
- Clance, P. & Imes, S. (1978). The imposter phenomenon in high achieving women: Dynamics and therapeutic intervention. *Psychotherapy: Theory, Research & Practice*, 15(3), 241-247.

College Composition and Communication (1974). Students' right to their own language. *CCC*, 25.

Common core state standard at CUNY (2014). Retrieved from <http://www.cuny.edu/academics/programs/teachered/RTtT.html>

Common core state standards initiative. (2014). About the Standards. Retrieved from <http://www.corestandards.org/aboutthe-standards/>

Complete College America (2012). *Remediation: Higher education's bridge to nowhere*. Retrieved from <http://www.completecollege.org/docs/CCA-Remediation-final.pdf>

Conference on College Composition and Communication (2009). Statement on second language writing and writers. (Reaffirmed November 2014.) Retrieved from <http://www.ncte.org/cccc/resources/positions/secondlangwriting>

Connors, S.P. (2011). Toward a shared vocabulary for visual analysis: An analytic toolkit for deconstructing the visual design of graphic novels. *Journal of Visual Literacy*, 31(1), 71-92.

Dalkey, N., & Helmer, O. (1962-63). An experimental application of the Delphi method to the use of experts. *Management Science*, 9, 458-467.

Darder, A., and Uriarte, M. (2012). The politics of restrictive language policies: A postcolonial analysis of language and schooling. *Postcolonial Directions in Education*, pp. 6-67.

Debes, J. L. (1969). The loom of visual literacy: An overview. *Audiovisual Instruction*, 13, 961-964.

Delpit, L. (2001). The politics of teaching literate discourse. In E. Cushman, E. Kintgen, B. Kroll, and M. Rose (Eds.) *Literacy: A critical sourcebook*. (pp. 545-554) New York: Bedford St. Martin's.

Dewey, J. (1934). *Art as experience*. New York: Minton, Balch & Co.

Doctorow, C. (2008). *Little Brother*. New York: Tor Teen.

Dodson, L. & Schmalzbauer, L. (2010). Poor mothers and habits of hiding: Participatory methods in poverty research. In W. Luttrell (Ed). *Qualitative educational research: Readings in reflexive methodology and transformative practice*. (pp. 313-326). New York: Routledge.

Dong, Y.R. (2004). *Teaching language and content to linguistically and culturally diverse students*. Greenwich: Information Age Publishing.

- Eco, U. (1984). *Semiotics and the philosophy of language*. Bloomington: Indiana University Press.
- Eisner, W. (1978). *A contract with god*. Baronet Books.
- Emmanuel, R. & Challons-Lipton, S. (2013). Visual literacy and the digital native: Another look. *Journal of Visual Literacy*, 32(1), 7-26.
- Fall 2016 Profile of CUNY Undergraduates (2016). Retrieved from http://www2.cuny.edu/wp-content/uploads/sites/4/page-assets/about/administration/offices/oira/institutional/data/current-student-data-book-by-subject/ug_student_profile_f16.pdf
- Fanon, F. (1965). This is the voice of Algeria. In F. Fanon, *A dying colonialism* (pp. 1-16). Retrieved from <http://warmcove.org/essays/fanon.html>
- Fernandez, R., Peyton, J. K., & Schaetzel, K. (2017). A Survey of writing instruction in adult ESL programs: Are teaching practices meeting adult learner needs?. *Journal of Research & Practice for Adult Literacy, Secondary & Basic Education*, 6(2), 5-20.
- Flannery, M. E. (2014). The wrong answer on remediation. In M. E. Flannery (Ed.) *NEA higher education advocate* (pp. 3-5). Washington D.C.: National Education Association.
- Fontana, A. & Frey, J. H. (2005). The interview: From neutral stance to political involvement. In N. Denzin and Y. Lincoln (Eds.) *Collecting and interpreting qualitative materials* (3rd ed.). (pp. 115-160). Los Angeles: Sage Publications.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York: Herder and Herder.
- Freire, P. (1998). *Teachers as cultural workers: Letters to those who dare to teach*. Boulder, CO: Westview
- Frey, N & Fisher, D. (2008). *Teaching visual literacy: Using comics books, graphic novels, anime, cartoons, and more to develop comprehension and thinking skills*. Thousand Oaks, CA: Corwin Press.
- García, O. (2009). Emergent bilinguals and TESOL: What's in a name? *TESOL Quarterly*, 43(2), 322-326. Retrieved from <http://www.jstor.org/stable/27785009>
- García, O., Kleifgen, J., & Falchi L. (2008) From English language learners to emergent bilinguals: A research initiative of the campaign for educational equity. *Equity Matters Research Review* (1).

- Gee, J. (1989/2001). Literacy, discourse, and linguistics: Introduction and what is literacy? In E. Cushman, E. Kintgen, B. Kroll, and M. Rose (Eds.) *Literacy: A critical sourcebook*. (pp. 525-544) New York: Bedford St. Martin's.
- Gee, J. (2010). A situated-sociocultural approach to literacy and technology. *The new literacies: Multiple perspectives on research and practice*. 165-193.
- Ginsberg, M.B. & Wlodkowski, R.J. (2009) *Diversity and motivation: culturally responsive teaching in college*. San Francisco: Wiley.
- Gladstein, J. & Fralix, B. (2015). National census of writing. Retrieved from <https://writingcensus.swarthmore.edu/survey/2>
- Gramsci, A. (2012). History of the subaltern classes, the concept of ideology, and cultural themes: Ideological material. In M. Durham, & D. Kellner (Eds). *Media and cultural studies: KeyWorks*. (pp. 34-37). Oxford: Blackwell.
- Greene, M. (1993). Beyond insularity: Releasing the voices. In *College ESL* 3, 1-13.
- Grubb, W. N. (1999). *Honored but invisible: An inside look at teaching in community colleges*. New York: Routledge.
- Gutiérrez, K. D. (2008). Developing a sociocritical literacy in the third space. *Reading Research Quarterly*, 43, 148-164.
- Heath, S.B. (1982, 2011). Protean shapes in literacy events: Ever-shifting oral and literate traditions. In E. Cushman, E. Kintgen, B. Kroll, and M. Rose (Eds.) *Literacy: A critical sourcebook* (pp. 443-466) New York: Bedford St. Martin's.
- Herzek, F. (2017, March). Spring Convocation. Speech presented at Kingsborough Community College, Brooklyn, NY.
- Hickey, P. J. (2015). A rose by any other? names, labels, and the multilingual learner. *English Journal*, 105(1), 102-104. Retrieved from <http://ezproxy.cul.columbia.edu/login?url=https://search-proquest-com.ezproxy.cul.columbia.edu/docview/1708146741?accountid=10226>
- Hobbs, R. (1997). Literacy for the information age. In J. Flood, S. B. Heath, & D. Lapp (Eds), *Research on teaching literacy through the communicative and visual arts* (pp. 7-14). New York: Macmillan.
- Hobbs, R. (1998). The seven great debates in the media literacy movement. *Journal of Communication*, 48(2): 9-29.
- Hobbs, R., & Jensen, A. (2009). The past, present, and future of media literacy education. *Journal of Media and Literacy Education*, 1, 1-11.

- hooks, b. (1994). Embracing change: Teaching in a multicultural world. *Teaching to transgress: Education as the practice of freedom*. New York: Routledge, 35-44.
- hooks, b. (2010). *Teaching critical thinking: Practical wisdom*. New York: Routledge.
- Institutional Research and Academic Assessment (2017). *ACE Report*. Unpublished raw data.
- Jenkins, D., Jaggars, S.S., & Roksa, J. (November 2009). Promoting Gatekeeper Course Success Among Community College Students Needing Remediation: *Findings and Recommendations from a Virginia Study (Summary Report)*. Community College Research Center, Teachers College, Columbia University, pp. 2-3.
- Jenkins, H. (2006, October 19). Confronting the challenges of participatory culture: Media education for the 21st century. MacArthur Foundation. Retrieved from <http://www.macfound.org/press/publications/white-paper-confronting-the-challenges-of-participatory-culture-media-education-for-the-21st-century-by-henry-jenkins/>
- Kahn, G. (2015). *Curriculum Proposal: ESL learning communities*. Department of English, Kingsborough Community College.
- Kahn, G., Calienes, C., & Thompson, T. (2016). A dynamic program assessment framework for learning communities. *Learning Communities Research and Practice* 4(2), 1-27.
- Kahn, G., Cummings, M., Greenberg, C., Keller, J. & Lvovich, N., (2012). *ACE learning community principles*. Department of English, Kingsborough Community College.
- Kellner, D., and Share, J. (2007). Critical Media Literacy is not an option. *Learning Inquiry*, 1, 59-69.
- Kern, R. (2000). *Literacy and language teaching*. Oxford: Oxford University Press.
- Knobel, M., & Lankshear, C. (2002). Critical cyberliteracies: What young people can teach us about reading and writing the world. Keynote address delivered to the National Council of Teachers of English Assembly for Research.
- Kramsch, C. (2009). *The multilingual subject*. New York: Oxford University Press.
- Kress, G. (2003). Literacy and multimodality: A theoretical framework. *Literacy in the new media age*. New York: Routledge, 35-60.
- Kress, G. & Van Leeuwen, T. (1996). *Reading Images: The grammar of graphic design*, London: Routledge.

- Ladson-Billings, G. (1992). Liberatory consequences of literacy: A case of culturally relevant instruction for african american students. *Journal of Negro Education*, 61(3), 378–391.
- Ladson-Billings, G. (1994). *The dreamkeepers: Successful teachers of African-American children*. San Francisco: Jossey-Bass.
- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Educational Research Journal*, 32(3), 465-491.
- Ladson-Billings, G. (2006). Yes, but how do we do it? Practicing culturally relevant pedagogy. In J. Landsman & C. W. Lewis (Eds.), *White teachers/diverse classrooms: A guide to building inclusive schools, promoting high expectations and eliminating racism* (pp. 29–42). Sterling, VA: Stylus Publishers.
- Ladson-Billings, G. (2014). Culturally relevant pedagogy 2.0: a.k.a. the Remix. *Harvard Educational Review*, 84(1), 74-135
- Ladson-Billings, G. & Henry, A. (1990). Blurring the borders: Voices of African liberatory pedagogy in the United States of America. *The Journal of Education* 4(2), 72-88.
- La Jevic, L. & Springgay, S. (2008). A/r/tography as an ethics of embodiment: Visual journals in preservice education. *Qualitative Inquiry*, 14(1), 67-89. doi: 10.1177/1077800407304509
- Langer, S. (1942). *Philosophy in a new key*. Cambridge: Harvard University Press.
- Lave, J and Wenger, E. (1991). *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press.
- Lax, J. (2012). CUNY community college graduation rates do not effectively measure student success. *Thought & Action*, 28, 119-125.
- Lievrouw, L. (2012). Alternative and activist new media: A genre framework. In M. Durham, & D. Kellner (Eds). *Media and cultural studies: KeyWorks*. (pp. 471-491). Oxford: Blackwell.
- Lipsitz, G. (1990). Listening to learn: Learning to Listen: Popular culture, cultural theory, and american Studies. *American Quarterly*, 42(4), 615-636.
- Lotherington, H. (2013). Creating third spaces in the linguistically heterogeneous classroom for the advancement of plurilingualism. In *TESOL Quarterly* 117, 619-625.

- Luttrell, W. (2010a). The promise of qualitative research in education. In W. Luttrell (Ed). *Qualitative educational research: Readings in reflexive methodology and transformative practice* (pp. 1-17). New York: Routledge.
- Luttrell, W. (2010b). Interactive and reflexive models of qualitative research design. In W. Luttrell (Ed). *Qualitative educational research: Readings in reflexive methodology and transformative practice*. (pp. 159-163). New York: Routledge.
- Malnarich, G., Pettitt, M. A., & Mino, J. (2014). Washington Center's online student survey validation study: Surfacing students' individual and collective understanding of their learning community experiences. *Learning Communities Research and Practice*, 2 (1), Article 1. Available at: <http://washingtoncenter.evergreen.edu/lcrpjournal/vol2/iss1/1>
- Marshall, C. & Rossman, G. B. (2011). *Designing qualitative research*. Thousand Oaks, CA: Sage Publications.
- Matsuda, P. K. (2006). The myth of linguistic homogeneity in U.S. college composition. *College English*, 68(6), 637-651.
- McCarty, T. L., & Lee, T. S. (2014). Critical culturally Sustaining/Revitalizing pedagogy and indigenous education sovereignty. *Harvard Educational Review*, 84(1), 101-124,135-136. Retrieved from <http://ezproxy.cul.columbia.edu/login?url=https://search-proquest-com.ezproxy.cul.columbia.edu/docview/1511014404?accountid=10226>
- McLuhan, M. (1964). *Understanding media: The extensions of man*. Signet Books.
- Milner, H.R. (2001). Culturally relevant pedagogy in a diverse urban classroom. *Urban Review*, 43, 66-89. doi: 10.1007/s11256-009-0143-0
- Mission Statement (n.d.) Retrieved from <http://www.kingsborough.edu/sub-administration/PresOffice/Pages/missionstatement.aspx>
- Mlynarczyk, R. & Babbitt, M. (2002). The power of academic learning communities. *Journal of Basic Writing*, 21(1), 71-89.
- Moje, E. B., Ciechanowski, E. M, Kramer, K., Ellis, L., Carrillo, R., & Collazo, T. (2004). Working toward third space in content area literacy: An examination of everyday funds of knowledge and discourse. *Reading Research Quarterly*, 39, 38-70.
- Morrell, E. D., Dueñas, R.; Garcia, V., & López, J. (2013). *Critical Media Pedagogy: Teaching for achievement in city schools*. New York: Teachers College Press.

- Murray, D. (2005). *Write to Learn*. Boston, MA: Thomson
- National Council of Teachers of English. (2013). *(Re)inventing the future of English*. Boston: 103 Annual Convention.
- National Council of Teachers of English. (2014). *Story as the landscape of knowing*. Washington D.C.: 104 Annual Convention.
- National Governors Association Center for Best Practices, Council of Chief State School Officers. (2010). English language arts & literacy in history/social science, and technical subjects. *Common Core State Standards: English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects*. Washington, DC: National Governors Association Center for Best Practices, Council of Chief State School Officers.
- New college readiness assessments for New York state (2014, April). Retrieved from http://system.suny.edu/media/suny/content-assets/documents/academic-affairs/assessment/Spring-2012-Update-on-College-Readiness-Assessments-in-New-York-State_FINAL.pdf
- New London Group (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66 (1), 60-92.
- Ovando, C. & Combs, M. (2018) *Bilingual and ESL classrooms: Teaching in multicultural contexts* (4th ed.). New York: Rowman & Littlefield
- Pacheco, M., David, S., & Jiménez, R. (2015). Translating pedagogies: Leveraging students' heritage languages in the literacy classroom. In *Middle Grades Research Journal*, 10(1), 49–63.
- Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. *Educational Researcher*, 41(3), 93-97.
- Paris, D., & Alim, H. S. (2014). What are we seeking to sustain through culturally sustaining pedagogy? A loving critique forward. *Harvard Educational Review*, 84(1), 85-100,134,136-137. Retrieved from <http://ezproxy.cul.columbia.edu/login?url=https://search-proquest-com.ezproxy.cul.columbia.edu/docview/1541479356?accountid=10226>
- Pavlenko, A. & Lantolf, J. (2000). Second language learning as participation and the (re) construction of selves. In J. P. Lantolf (ed.) *Sociocultural theory and second language learning*. Oxford: Oxford University Press, pp. 155-177.
- Piaget, J. (1963). *The origin of intelligence in children*. New York: Norton.

- Rich, A. (1972). Teaching language in open admissions. In S.N. Bernstein (Ed.), *Teaching developmental writing: Background readings* (4th ed.). (pp. 12-26). New York: Bedford/St. Martin's.
- Rodriguez, R. (1983). *Aria. Hunger of Memory*. New York: Bantam Dell
- Rose, M. (1985) The language of exclusion: Writing instruction at the university. *College English*, Vol. 47(4), 341-359. <http://www.jstor.org/stable/376957>
- Santas, A. & Eaker, L. (2009). The eyes know it? Training the eyes: A theory of visual literacy. *Journal of Visual Literacy*, 28(2), 163-185.
- Santos, T. (1992). Ideology and composition: L1 and ESL. *Journal of Second Language Writing*, 1, 1-15.
- Sealey-Ruiz, Y. (2011). Embracing urban youth culture in the context of education. *Urban Review*, 43, 339-357.
- Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy*. New York: Teachers College Press.
- Serafini, F. & Clausen, J. (2012). Typography as semiotic resource. *Journal of Visual Literacy*, 31(2), 1-16.
- Shaughnessy, M. (1976). Diving in: An introduction to basic writing. *CCC*, 27(3), 234-239.
- Shaughnessy, M. (1977). *Errors and expectations: A guide for the teacher of basic writing*. New York: Oxford University Press.
- Sinatra, R. (1986). *Visual literacy connections to thinking, reading and writing*. Springfield, Illinois: Charles C. Thomas Publisher.
- Smith, B. L., MacGregor, J., Matthews, R., & Gabelnick, F. (2004). *Learning communities: Reforming undergraduate education*. San Francisco: Jossey-Bass.
- Smitherman, G. (1995). Students' right to their own language: A retrospective. *English Journal*, 84 (1), 21-27.
- Sousanis, N. (2015) *Unflattening*. Cambridge: Harvard UP.
- Spivak, G. (1988). Can the Subaltern speak? In Cary Nelson and Lawrence Grossberg (Eds.), *Marxism and the interpretation of culture*. (pp. 66-111), London: MacMillan.

- Spradley, J.P. (1979). *The ethnographic interview*. New York: Holt, Rinehart & Winston.
- Stokes, P.D. (2006). *Creativity from constraints: The psychology of breakthrough*. NY: Springer.
- Street, B. (2003). What's "new" in New Literacy Studies? Critical approaches to literacy in theory and practice. *Current Issues in Comparative Education*, 5(2), 77-91.
- Sturken, M., & Cartwright, L. (2001). *Practices of looking: An introduction to visual culture*. Oxford: Oxford University Press.
- Tan, A. (1990). Mother Tongue. Originally published as Under western eyes In *The Threepenny Review*. Fall Issue, pp. 315-320. Berkeley, CA.
- Teranishi, R., Suárez-Orozco, C., & Suárez-Orozco, M. (2011). Immigrants in community colleges. In *The future of children*, 21 (1), 153-169.
- van Lier, L. (2004). *The ecology and semiotics of language learning: A sociocultural perspective*. Boston: Kluwer Academic Publishers.
- Vygotsky, L. S. (1978). Interaction between learning and development (M. Lopez-Morillas, Trans.). In M. Cole, V. John-Steiner, S. Scribner, & E. Souberman (Eds.), *Mind in society: The development of higher psychological processes* (pp. 79-91). Cambridge, MA: Harvard University Press.
- Yeh, H. & Lohr, L. (2010). Towards evidence of visual literacy: Assessing pre-service teachers' perceptions of instructional visuals. *Journal of Visual Literacy*, 29(2), 183-197.

Appendix A: First Day Student Information Form

KINGSBOROUGH COMMUNITY COLLEGE
Department of English - ESL Program
Student Information Form

Name _____ **Cell Phone #** _____
Email _____ **Other Phone #** _____

1. Are you a new student at Kingsborough? If you are a continuing or transfer student, what other courses have you taken for credit?
2. In what country were you born? Where did you grow up?
3. How long have you lived in New York? What year did you arrive in the USA?
4. Did you graduate from a United States high school or earn a GED here? If so, what year did you receive your diploma or GED?
5. What is your native language?
6. What other languages do you know well (speaking, listening, reading, and/or writing)?
7. Did you attend the Spring Immersion ESL Program last semester at Kingsborough?
8. Did you attend the two-week August ESL Immersion course?
9. Have you ever attended CLIP (the CUNY Language Immersion Program) at Kingsborough or at another CUNY college? If so, how many semesters did you attend?
10. Have you attended any other ESL or English classes at Kingsborough or at any other colleges? If so, what classes?
11. Have you taken this particular course before? If so, when?
12. Did you give the Registrar a copy of your high school diploma?

Appendix B: Learning Community Syllabus, Fall 2016

ESL Learning Community Program Culture and Contexts Fall 2016

Welcome to the ESL Learning Community Program at Oceanside Community College! This is an innovative, two-semester program for new ESL students at KCC.

The main goal of this Program is to help you improve your English language abilities quickly and meaningfully in order to succeed in college and in your lives. In the Fall semester, you will come to the college five days a week and will work in six interconnected classes: English, Speech, History, Student Development, Integrative Language Seminar, and Reading Lab. The name of our Fall Program link is *Culture and Contexts*. In all of our classes we will be exploring how we use language (whether our first, our second, or possibly, our third!), and different aspects of ourselves—from how we think, to how we learn, to our sense of place and identity.

In the Spring 2017 semester, you will continue in two interconnected classes: English and Speech, and you will take additional classes of your choice. At the end of this Spring semester, you will retake the CUNY Placement exams.

In the ESL Learning Community, your experiences will be grounded in the following educational principles:

Rigorous and Individualized Instruction. College is a lot of work. It involves hours spent, not only in your classes, but on assignments and projects outside of class as well. Our aim is to provide you with as much personal attention and individualized help as possible so that you will be successful in college. We work to help you progress in ways that will be both challenging and supportive to you. We recognize that we all have different backgrounds, strengths and weaknesses. We value each of you and what you bring to our college classes.

Education through Community. Working as part of a learning community, we share a view of education as a social experience. The word community has the part “com” which means “with”. The part “muni” means “many”. In this Learning Community, we will learn in many ways with each other. Working closely together is a Program requirement, as is pooling your knowledge together, and respecting one another. The social nature of learning also extends to the content of our courses. For example, in English class you will read articles and stories. You will speak about these readings in Speech class. Or you will examine the language used in your History text in your Integrative Language Seminar. You will also use your History textbook in English class. And you will create a Digital Storytelling Project that draws from and counts in all of your courses. The picture shows how your classes are connected to one another.

Self-awareness and Creativity. We also believe in the importance of reflection. In addition to learning parts of the English language—grammar, pronunciation, vocabulary—you will establish goals in these areas to document your learning.

We will ask you to think deeply about how you learn and how you process information to explore the layered relationships between words, meanings, real and imagined worlds, and yourselves. Education in our program is a creative process.

Multimodal Learning. Multimodality refers to learning that emphasizes multiple modalities or different mediums. In other words, students learn best when they learn using all of their senses including sight, hearing, touch, smell, and even taste. Technology is also fundamental to this type of learning. We will learn, not only from written texts, but also from a variety of other mediums that will showcase your different strengths working with those mediums. You will create a Digital Storytelling Project over the 12-week Fall semester incorporating all of these elements, and will work in our campus computer labs, taking advantage of the different technology available in creating multimedia projects.

Tutoring and Reading. You will work closely, not only with your professors, but also with tutors. Tutors will assist and guide you in all of your coursework. They will meet you for four hours weekly in our Reading Lab, where you will choose your own books to read, write about, and discuss. Your tutors will also meet with you one-on-one in the Lab to track your reading progress, and your progress in the program as a whole.

These papers provide important information about all of your ESL Learning Community Program classes. Keep them and review them. We look forward to working with you as your professors and tutors this semester!

Culture and Contexts
Pop culture is a reflection of social change,
not a cause of social change.
--John Podhoretz

ESL 101	HIS 21	SPE 11	ENG 1050	SD10
Prof. Tara Thompson T, W, TH, & F 12:40-2:50 PM	M, W, & TH 10:20-11:20 AM	T, W, & TH 9:10-10:10 AM	M 12:40- 2:50PM	F 9:10-10:10 AM
Office: C314	Office:	Office:	Office:	Office:

Learning Community Overview & Objective

In a learning community, a group of students takes two or more courses, which are thematically linked, together. This learning community links ESL 101, HIS 21, SPE 11, ENG 1050 and SD 10, and, explores—through reading, writing, and speaking—the relationships among popular culture, society, and the individual. By the end of the semester, students who study in this learning community will be able to discuss these relationships in spoken and written Standard American English.

Appendix C: Learning Community Syllabus, Spring 2017

Accelerated College ESL Learning Community: ESL 102 & Speech 21 - Spring 2017

Theme: Civil Rights & the Power of Persuasion in a Technological Era

The main goal of ACE is to help you improve your English language skills so you can succeed in college and elsewhere. You will come to the college four days a week and will work in two connected classes: ESL and Speech, as well as in the Reading Lab. The work will be intensive, meaning that you will need to work hard both in class and at home. In ACE, your experiences will continue to be grounded in the following educational principles:

Rigorous and Individualized Instruction. To stay committed to your ACE experience you will still need to dedicate plenty of time outside of your courses to practice speaking, reading, and writing English, which will help you prepare for your end of term exams. You need to continue reading a lot and making personal connections to what you read. To help you meet our high standards, we will continue to provide you with as much personal attention and individualized help as possible.

Education through Community. Working closely together is a Program requirement, as is pooling your knowledge together, and respecting one another. The social nature of learning also extends to the content of our courses. For example, in English class you will read articles and stories. You will speak about these readings in Speech class, continue to integrate ideas and concepts that you learned from the Fall semester, and bring new material to our community that you are learning in your Spring classes outside of ACE.

Self-awareness and Creativity. In ACE, we also believe in the importance of self-reflection. In addition to continuing to focus on parts of the English language—e.g., grammar, pronunciation, and vocabulary—you will now establish goals in each of these areas to document your learning. We also believe that learning, while serious business worthy of careful planning, is also playful. Education in our Program is a creative process, growing from and bringing about new ways of thinking, behaving, speaking, and being.

Multimodal Learning. Technology is also a fundamental to our Program. We will learn, not only from written texts, but also from spoken and visual media, and music. In your Speech class, you will be responsible for composing Powerpoint presentations to go along with your delivered speeches and you will complete a digital project for your ESL class too.

Tutoring and Reading. In ACE, you will work closely, not only with your professors, but also with tutors. Our tutors are here to assist and guide you in all your coursework. They will meet you for two hours weekly in our Reading Lab, where you will continue to choose your own books to read, write about, and discuss. Your tutors will also expose you to the kinds of questions asked in the CUNY Reading and Writing exams, and will

meet with you one-on-one in the Lab to track your reading progress, and your progress in the Program, as a whole.

Shared Course Goals & Information

Learning Community Overview & Objective

In a learning community, a group of students takes two or more courses, which are thematically linked, together. This learning community links ESL 102 and SPE 21 and, explores—through reading, writing, and speaking—the relationships among popular culture, technology, civil rights, society, and the individual. By the end of the semester, students who study in this learning community will be able to discuss these relationships in spoken and written Standard American English.

Reading Lab/Tutoring:

In the reading lab, you will be working with two tutors. The class will focus on preparing for the Departmental Reading and CATW exams as well as completing your extensive reading. You will continue to work on reading activities about your outside reading. The reading lab is also a place for you to receive extra help on assignments for either of your classes, English and Speech.

Your classes and professors in this Learning Community:

ESL 102	SPE 21	Reading Lab
T/W/R/F 12:40-2:50pm Prof. Tara Thompson tthompse1231@gmail.com Phone: (718) 368-6610 Office: C-314	T/W/R 10:20-11:20AM	Fridays 9:10-11:20AM

Joints Assignments & Evaluation:

Two Joint Assignments:

1. Demonstrating & Presenting Information Script: [Due: March 31]

Research & demonstrate a technology that exists in life. You can choose from a list of topics provided to you in Speech class. You will discuss the facts, information, and procedure of using this technology as though you are creating a video tutorial (YouTube). Your opinions should not be included, just facts.

2. Persuasive Essay [Due: May 23-June 1]

You will compose an essay and speech to convince or persuade your audience that the topic you are speaking and writing about is either good or bad for society. In making your argument you will consider whether your topic (a) keeps society safer or not, (b) respects human beings needs for privacy or violates our privacy and (c) tell us one what we can do to support or fight against this topic.

Shared reading: Little Brother by Cory Doctorow

Evaluation: Joint assignments (speeches/essays) will be evaluated by each professor's rubric for that assignment. SPE 21 grades using a point-based system (See syllabus and assignment sheets) ESL 102 each shared assignment will count as 15% of your total grade. (30% all together).

Appendix D: ESL Course Syllabus, Fall 2016

ACE - ESL 101 Section 06P - Fall 2016 Culture, Contexts, and Representations of Resistance

Professor: Tara Thompson

Email: tthompsc1231@gmail.com

Cell/Text message: (347) 455-0524

Office Hour: Thursday 11:30am-12:30pm

Office: C-314

Mailbox: C309

Class Meets: Tuesday-Friday; 12:40-2:40pm

Reading Lab: Friday; 10:20am-12:30pm - Room L219

Course Goals: The main goal of this Program is to help you improve your English language abilities quickly and meaningfully in order to succeed in college and in your lives. In the Fall semester, you will come to the college five days a week and will work in six interconnected classes: ESL, History, Speech, Student Development, Integrative Language Seminar, and Reading Lab. The name of our Fall Program is Culture and Contexts. In all of our classes we will be exploring through reading, writing, and speaking—the relationships among popular culture, society, and the individual. By the end of the semester, students who study in this learning community will be able to discuss these relationships in spoken and written Standard American English.

Course Requirements:

Read daily and pay careful attention to everything you read. In addition to reading a book of your choice at home (or on the bus, the train, while waiting in line, etc.), you will have regular assignments based on readings handed out in class. Plan to read a lot, every day of the week. In fact, after you have read this entire syllabus on your own after class, you should post a picture of yourself on the group Facebook page introducing yourself.

Write about your reading/Facebook Posts. You will write in many different kinds of ways. For example, you may be asked to write freely about your ideas on a topic we are reading about, to summarize information you have read, or to respond to an author's experience by comparing it to your own. Every day of the semester you will continue to be expected to read a book of your choice for at least 30 minutes, selected with your tutors in the Reading Lab. When you finish a book in the Reading Lab, and we expect you to read at least three books independently, you will write a review of the book on our class Facebook page and share this review with your classmates. Your other professors and myself may also ask you to post short assignments to our Group Facebook page. Your homework is the foundation for your participation in class. It is a requirement for your success in this course and in college. Expect to do a minimum of an hour of homework each night for this class.

Write in drafts, in class and at home. Each week, our class will meet in the computer lab to compose drafts of our written work. You will also revise at home. Be sure to save everything that you write for this class, even notes and first drafts. Read carefully and respond to the comments that your professors and classmates make on your work. Staple all of your drafts together. We want to see your progress, from the first draft to the final draft.

Speak. In English. A lot. More than you really want to. Your development in reading and writing cannot be separated from your development as a speaker and listener. We want to hear from you!

Investigate language. The Language Artifacts Journal assignments you complete in ENG 82 will send you into the field to collect linguistic data, and you will bring it back to class for discussion and analysis.

Respect the classroom environment. The classroom is sacred. At the same time it forms its own shared identity. The most successful learning community program groups in the past have been those in which the progress of the entire group is put first.

Midterm: Midway through the semester, I will meet with each of you to discuss your individual progress in the course thus far. At this point, I will give a two-hour timed, in-class reading and writing exam that will be modeled after the CUNY placement exams.

Major Assignments: This course will require three major assignments.

Propaganda Poster Analysis Essay #1

Hunger Games Essay #2

Cultural Artifact Essay #3

Digital Presentation: (Shared Assignment)

Grading and Evaluation: Your professors and tutors are committed to helping you succeed in this English course, our learning community, and your future college education. This class is graded on a pass/fail basis. If you do not demonstrate your commitment to the work in this course and the Reading Lab by completing your assignments with effort and care, turning in your work on time, and participating in class, you may fail the course and not move on to Semester 2 of the ACE Program. All five of your major assignments must be complete and turned in at the semester's end. Excessive absences (15% or more of total class time) are unacceptable and will result in a "WU" grade for the course. Two late arrivals or early departures from class count as one absence. If I think you are at risk of failing the course, I will meet with you and, if necessary, a college administrator to discuss what you need to do to improve your performance.

Your final course grade at the end of the semester will be calculated as follows:

Homework -----	15%	Essay # 2 -----	15%
Attendance -----	10%	Essay # 3 -----	15%
Participation -----	10%	Digital Presentation ----	20%
Essay # 1 -----	15%	Total -----	100%

Class and Reading Lab Policies:

- Turn off or silence your cell phones, keep them securely stored and out of sight.
- Remain in class and limit your breaks. Let me know in advance if you will be absent or need to leave early.

Required Materials:

A College Level American English Dictionary

The Hunger Games (Book #1) by Suzanne Collins

Hamilton (The Soundtrack to the Broadway Musical) Purchase through Amazon music or iTunes

A small notebook and Wide Ruled, loose-leaf paper for in class writing

A flash drive (Recommended size of 1 or 2 GB)

Pens (black or blue ink only) and pencils

Oceanside Community College, CUNY Academic Integrity Policy: "Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some

examples of plagiarism: Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source; presenting another person's ideas or theories in your own words without acknowledging the source; using information that is not common knowledge without acknowledging the source; failing to acknowledge collaborators on homework and laboratory assignments. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and 'cutting and pasting' from various sources without proper attribution."

Safe Zones: The safe zone program is designed to address the issues faced by lesbian, gay, bisexual, and transgender students, faculty, and staff. I am a safe zone ally and I hope that this classroom can be a safe zone. Safe Zone allies support the following: "Regardless of race, ethnicity, national origin, gender, sexual orientation, religion, age, and ability, you will be treated and respected as a human being. Ignorance, bigotry, and harassment are not tolerated."

Access-ability: "It is college policy to provide reasonable accommodations to students with disabilities. Any student with a documented disability who may need accommodations in this class is requested to speak directly to Access-Ability Services, D-205, (718) 368-5175 as early in the semester as possible. All discussions will remain confidential."

Civility in the Classroom: "Oceanside Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom, yet courteous behavior and responses are expected. Therefore, in this classroom, any acts of harassment and/or discrimination based on matters of race, gender, sexual orientation, religion, and/or ability are not acceptable. Whether we are students, faculty, or staff, we have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations."

Appendix E: ESL Course Syllabus, Spring 2017

Oceanside Community College
 ESL Learning Community; Section 06P – Spring 2017
 Theme: Civil Rights & the Power of Persuasion in a Technological Era

Professor: Tara Thompson	Office: Room C-314
Email: tthompsc1231@gmail.com	Mailbox: Room C309
Cell/Text message: (347) 455-0524	Office Hours: Tuesdays 11:30am-12:30pm or appt.
Class Meets: 12:40-2:50 PM	
Classrooms: Mon. ____; Tues. ____; Wed. ____; Thurs. ____	

Course Outline:

In ESL 102 your joint assignments of Speech and English will build towards more formal academic writing. Drawing upon what you have studied in the fall, the course emphasis will explore several themes including: Freedom, Discrimination, Security, Reality, Resistance & Truth from both written and visual mediums. You will write short responses to readings, journal entries, self-reflections, informative pieces, visual journalism pieces and drafted, text-based essays. Your final presentation will be a digital story assignment.

What you will need to accomplish this term:

Read daily. In addition to reading a book of your choice at home (or on the bus, the train, while waiting in line, etc.), you will have regular assignments based on readings handed out in class and reading lab. Every day of the semester you will continue to be expected to read a book of your choice for at least 30 minutes, selected with your tutors in the Reading Lab. Also, reading shorter, non-fiction texts like those in New York Times will expose you to the topics that are frequently used on the CATW exam, which you will take at the end of this semester.

Homework/Facebook/Google Docs. Your homework is the foundation for your participation in class. It is a requirement for your success in this course and in college. Expect to do a minimum of an hour of homework each night for this class. I will often ask you to post your assignments to Facebook or to Google docs. Completing and posting your homework assignments by the due date is a requirement of the course, it is not optional. Turning in or posting work late will result in a lower final grade for the class.

Write in drafts, in class and at home. Each week, our class will meet in the computer lab to compose drafts of our written work. You will also revise at home. Be sure to save everything that you write for this class, even notes and first drafts. Read carefully and respond to the comments that your professors and classmates make on your work. Staple all of your drafts together. We want to see your progress, from the first draft to the final draft.

Speak, in English, a lot. You should try to speak in English more than you really want to, especially outside of class. Your development in reading and writing cannot be separated from your development as a speaker and listener. We want to hear from you!

Investigate language. I will continue to send you into the field to collect linguistic data, and bring it back for discussion and analysis.

Respect the classroom environment. The classroom is sacred. At the same time, it forms its own shared identity. The most successful learning community program groups in the past have been those in which the progress of the entire group is put first.

Midterm: Midway through the semester, I will meet with each of you to discuss your individual progress in the course thus far. At this point, I will give separate two hour timed, in-class reading and writing exams that will be modeled after the Departmental Reading and CATW exams.

Required Reading & Materials:

- Little Brother by Cory Doctorow
- 75 Readings 12th Ed. by Buscemi, S. & Smith, C.
- 1 folder with pockets for your drafted works
- USB flash drive
- A working email address that you check often
- A cheap sketchbook size 8.5" x 11" (dollar store)
- Loose-leaf paper for in class work
- Pens, pencils, and highlighters

Formal Assignments: This course will share 2 joint assignments with Speech 21.

1. Demonstrating & Presenting Information Script: (shared assignment)

[Due: March 31] Research & demonstrate a technology that exists in life. You can choose from a list of topics provided to you in Speech class. You will discuss the facts, information, and procedure of using this technology as though you are creating a video tutorial (YouTube). Your opinions should not be included, just facts.

2. Making Text-to-Self Connections: [Due: April 28]

Compose an essay in response to reading Little Brother, the prompt options will be distributed later in the term.

3. Multimodal Response: [Due: May 19]

Choose a theme or topic connected to our discussions about Little Brother to create a response piece in a medium of your choice, critiquing and expressing your opinion about the topic.

4. Persuasive Essay (shared assignment) [Due: May 23-June 1]

You will compose an essay and speech to convince or persuade your audience that the topic you are speaking and writing about is either good or bad for society. In making your

argument you will consider whether your topic (a) keeps society safer or not, (b) respects human beings needs for privacy or violates our privacy and (c) tell us one what we can do to support or fight against this topic.

5. Digital Story: [Due: Week of June 7]

You will create a digital presentation reflecting on your reading/writing processes in the ESL Learning Community Program and your experience in Speech 21. You will include information that demonstrates and provides examples of what you have learned from your courses this year.

Grading and Evaluation: Your professors and tutors are committed to helping you succeed in this ESL 102 course, our learning community, and your future college education. You will receive a letter grade for your work in this class. Attendance in college is critical for students' learning. Regular attendance ensures that you will have the opportunity to: learn from your professor; learn from your peers; participate in class discussions; keep up to date with in-class work, both individual and collaborative; take in-class quizzes and assessments that will occur throughout the semester. If at any point during the semester you simply stop attending class, you will be assigned a WU for this course. If I think you are at risk of failing the course, I will meet with you and, if necessary, a college administrator to discuss what you need to do to improve your performance.

Your final course grade at the end of the semester will be calculated as follows:

Attendance & Homework -----	30%	Multimodal Response -----	10%
Presenting Information -----	15%	Persuasive Essay -----	15%
Text-to-Self Connections -----	15%	Digital Story -----	15%
		Total ---	100%

Oceanside Community College, CUNY Academic Integrity Policy: “Plagiarism is the act of presenting another person’s ideas, research or writings as your own. The following are some examples of plagiarism: Copying another person’s actual words without the use of quotation marks and footnotes attributing the words to their source; presenting another person’s ideas or theories in your own words without acknowledging the source; using information that is not common knowledge without acknowledging the source; failing to acknowledge collaborators on homework and laboratory assignments. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and ‘cutting and pasting’ from various sources without proper attribution.”

Safe Zones: The safe zone program is designed to address the issues faced by lesbian, gay, bisexual, and transgender students, faculty, and staff. I am a safe zone ally and I hope that this classroom can be a safe zone. Safe Zone allies support the following: “Regardless of race, ethnicity, national origin, gender, sexual orientation, religion, age, and ability, you will be treated and respected as a human being. Ignorance, bigotry, and harassment are not tolerated.”

Access-ability: “It is college policy to provide reasonable accommodations to students with disabilities. Any student with a documented disability who may need accommodations in this class is requested to speak directly to Access-Ability Services, D-205, (718) 368-5175 as early in the semester as possible. All discussions will remain confidential.”

Civility in the Classroom: “Oceanside Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom, yet courteous behavior and responses are expected. Therefore, in this classroom, any acts of harassment and/or discrimination based on matters of race, gender, sexual orientation, religion, and/or ability are not acceptable. Whether we are students, faculty, or staff, we have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.”

Appendix F: Shared Assignment; Digital Story, Fall 2016

The Digital Story (and Essay Script)

Create a digital storytelling project based on the essay you wrote for ESL 101, the speech you gave in SPE 11, and your work in HIS 21 and ENG 1050.

1. Think of a time in your country when there was political, social, and/or cultural upheaval, similar to a time of protest or social change in the U.S. What popular culture **artifact** (for example, song, film, painting, sculpture, etc.) produced in your country reflected that time? Based on your research, what did you learn about the context in which the artifact from your country was made? In other words, what events of the time do you believe motivated the artist/creator to make the artifact?
2. In your story's conclusion comment on the following questions: Do you believe this artifact had or will have a significant impact on the culture of its time? What makes you think so? Depending on your answer and based on what you have learned this semester, how would you respond to John Podhoretz's that, *"Pop culture is a reflection of social change, not a cause of social change."*

To perform well on this assignment, you must use research and other skills developed in SD10; concepts and terms from HIS 21; and linguistic structures and rhetorical devices discussed in ENG 1050, SPE 11, and ESL 101.

Some questions to consider:

1. Who created this artifact (image/object/event)?
2. What techniques were used to attract attention from viewer/audience?
3. How might different people (different audiences) understand the artifact from me?
4. What values, lifestyle choices, or points of view being expressed in the artifact?
5. How does the artifact serve as vehicle for protest or commentary in your country?
6. What is the historical (fictional or real) context of the artifact?
7. How was this artifact consumed and by whom? (intended audience)
8. What is the conscious and/or unconscious message the artifact communicates?

Steps for Creating a Digital Story

Step 1: Write Your Story: Your story should reflect the essay prompt mention on the previous page. Remember to reflect on how your thinking has changed over the course of the semester and reading, writing about and speaking about history and popular culture.

Step 2: Gather Your Materials: What pictures, visuals, film clips and music do you want to include in your digital story?

Step 3: Create Storyboards: Get fifteen index cards that represent the different pictures in your digital story. On each card write the name of the picture or visual that you want to use and under that picture list write the words that you will read aloud while that picture is on the screen. Put your cards in the order you want them to appear. This is the order of your visual story.

Step 4: Start Creating your Digital Story (with Photo Story 3):

1. Open the program and select “Begin a new story.”
2. Import and arrange your pictures (use your index cards to remind you of the order of your pictures).
3. Add a title to your story.
4. Record your Voice-over (be careful to speak slowly and clearly; pay attention to your pronunciation and word stress). You can borrow the microphones from your professors or use your own.
5. Add some **non-distracting** background music. Make sure we can still hear your voice after the music is added. If not, then do not add the music. Bring a pair of headphones with you to listen to your final story.
6. Post your story to the Facebook page for our course link on the day that it is due.

Appendix G: Shared Assignments with Speech 21, Spring 2017

Joints Assignments & Evaluation:

1. Demonstrating & Presenting Information Script: [Due: March 31]

Research & demonstrate a technology that exists in life. You can choose from a list of topics provided to you in Speech class. You will discuss the facts, information, and procedure of using this technology as though you are creating a video tutorial (YouTube). Your opinions should not be included, just facts.

2. Persuasive Essay [Due: May 23-June 1]

You will compose an essay and speech to convince or persuade your audience that the topic you are speaking and writing about is either good or bad for society. In making your argument you will consider whether your topic (a) keeps society safer or not, (b) respects human beings needs for privacy or violates our privacy and (c) tell us one what we can do to support or fight against this topic.

Shared reading: *Little Brother* by Cory Doctorow

Evaluation: Joint assignments (speeches/essays) will be evaluated by each professor's rubric for that assignment. SPE 21 grades using a point-based system (See syllabus and assignment sheets) ESL 102 each shared assignment will count as 15% of your total grade. (30% all together).

Appendix H: Shared Rubric for Digital Stories, Fall 2016

Teacher	Criterion	2.5 x 2.5 = 6.25	2.5 x 3 = 7.5	2.5 x 3.5 = 8.75	2.5 x 4 = 10
ESL	Response to task and incorporating content knowledge	Content unclear. Lapses in coherence or no relation to the directions. The story offers simplistic, underdeveloped support for ideas. It is evident that the assignment has not been understood. There are significant errors in digital story composition.	Content is somewhat vague or only loosely related to the directions. At times the content may be off the topic or too broad/general with limited support. There may be one or more errors in digital story composition.	Content is fairly clear. It contains some appropriate details or examples. Most information from the course is accurate and related in the student's own words.	Content is focused and contains appropriate details or examples. There is an accurate account of material from the course(s), restated in the student's own words.
ESL	Development of presented ideas: Explaining and Organizing	Digital story wanders, and the narrative and/or ideas are disconnected or unrelated.	Organization is present but is weak or insufficient, progression of thought within the narrative is often unclear, and connections between ideas are also unclear.	Organization is present, but points may fail to flow with clear relationship to each other within the story or from idea to idea.	Sections of the story break in the right places, indicating an obvious organization with points clearly related to each other within the overall narrative structure of the story
ESL	Clarity of presented ideas: Competence of digital medium and general correctness (narrative and/or ideas)	The composition contains many (verbal) grammatical, pronunciation, and usage errors that interfere with the communication of ideas. There may be some transitional mistakes evident in the visual composition of the story. (Audio narrative cannot be heard, not enough visuals, etc.) It is difficult to hear or follow the logical flow	The student has some errors in clarity and/ or verbal expression. The audio may be difficult to hear and transitions unclear as the student moves from idea to idea. Visuals may not connect well with or show relevance with ideas expressed in the narrative.	The student is somewhat competent with the digital medium. There are a few verbal usage or pronunciation errors in the narrative, but they do not interfere with the communication of ideas.	The student is very competent with the visual medium as evident by few or no errors in verbal usage, pronunciation, and transitions demonstrating thorough understanding of the assignment directions.

		of ideas, or the ideas do not at all adhere to the directions.			
ESL	Writing (Script) Format & Correctness	The composition contains many grammatical and/or usage errors which interfere with the communication of ideas. Format is incorrect.	The composition has some errors in clarity and/or grammatical expression. Format is not consistently correct throughout.	The composition is competent with few grammatical errors. Format is fairly consistent and written correctly.	The composition contains little to no errors in grammar. Format is correct throughout the paper.
Speech	Verbal Delivery	Speaker did a poor job of clearly identifying purpose; main ideas and verbal supports were weak.	Speaker did a fair job of clearly identifying purpose, main ideas and verbal supports.	Speaker did a good job of clearly identifying purpose, main ideas, and verbal supports.	Speaker did an excellent job of clearly identifying purpose, main ideas, and verbal supports.
Speech	Visual Delivery	Speaker did a poor job of choosing and presenting images.	Speaker did a fair job of choosing and presenting images.	Speaker did a good job of choosing and presenting images.	Speaker did an excellent job of choosing and presenting images.
Speech	Vocal Delivery	Speaker did a poor job of speaking at an understandable rate, and volume. Speaker used an excessive amount of fillers.	Speaker did a fair job of speaking at an understandable rate, and volume. Speaker used a fair amount of fillers.	Speaker did a good job of speaking at an understandable rate, and volume. Speaker used few fillers.	Speaker did an excellent job of speaking at an understandable rate, and volume. Speaker did not use any fillers.
History	Use of Cultural Context	Makes little or no reference to relevant cultural concepts learned in class or in previous class assignments.	Makes only one or two general references to cultural context of the artifact; and/or refers to information that is irrelevant or inappropriate to this artifact.	Makes some use of cultural context, using broad concepts or references that are generally appropriate but lack specificity.	Makes excellent use of cultural context, discussing the authorship of the artifact, its agenda or intended message, and its larger cultural impact. Makes direct reference to appropriate class lessons/concepts.

Language Seminar	Language	Most sentences are simple.	Good variety of sentence types, but some errors in choice of conjunctions or subordinators.	Good variety of sentence types, with few to no errors in choice of conjunctions or subordinators.	Good variety of sentence types, with few to no errors in choice of conjunctions or subordinators and good use of transitions.
Student Development	Research Provide a minimum of two citation sources to include in essay.	Content unclear. Makes no reference to any research. Essay is not connected to assignment. It is evident that the assignment has not been understood.	Content is vague or loosely related. Has attempted to include basic research but has not given any credit to any citation source.	Content is fairly clear. It contains at least one appropriate cited source. Most information from the course is accurate and related in the student's own words. At times the content may be off the topic or too broad/general with limited support	Content is relevant. It contains two citations. Citations are well utilized in constructing essay. Essay includes appropriate details based on research. Essay is well developed.

Appendix I: Rubric for Digital Stories, Spring 2017

Teacher	Criterion	15 Max Points each	18 Max Points Each	20 Max Points Each	25 Max Points Each
ESL	Response to task and incorporating content knowledge	Content unclear. Lapses in coherence or no relation to the directions. The story offers simplistic, underdeveloped support for ideas. It is evident that the assignment has not been understood. There are significant errors in digital story composition.	Content is somewhat vague or only loosely related to the directions. At times the content may be off the topic or too broad/general with limited support. There may be one or more errors in digital story composition.	Content is fairly clear. It contains some appropriate details or examples. Most information from the course is accurate and related in the student's own words.	Content is focused and contains appropriate details or examples. There is an accurate account of material from the course(s), restated in the student's own words.
ESL	Development of presented ideas: Explaining and Organizing	Digital story wanders, and the narrative and/or ideas are disconnected or unrelated.	Organization is present but is weak or insufficient, progression of thought within the narrative is often unclear, and connections between ideas are also unclear.	Organization is present, but points may fail to flow with clear relationship to each other within the story or from idea to idea.	Sections of the story break in the right places, indicating an obvious organization with points clearly related to each other within the overall narrative structure of the story
ESL	Clarity of presented ideas: Competence of digital medium and general correctness (narrative and/or ideas)	The composition contains many (verbal) grammatical, pronunciation, and usage errors that interfere with the communication of ideas. There may be some transitional mistakes evident in the visual composition of the story. (Audio narrative cannot be heard, not enough visuals, etc.) It is difficult to hear or follow the logical flow of ideas, or the ideas do not at all adhere to the directions.	The student has some errors in clarity and/ or verbal expression. The audio may be difficult to hear, and transitions unclear as the student moves from idea to idea. Visuals may not connect well with or show relevance with ideas expressed in the narrative.	The student is somewhat competent with the digital medium. There are a few verbal usage or pronunciation errors in the narrative, but they do not interfere with the communication of ideas.	The student is very competent with the visual medium as evident by few or no errors in verbal usage, pronunciation, and transitions demonstrating thorough understanding of the assignment directions.

ESL	Writing (Script) Format & Correctness	The composition contains many grammatical and/or usage errors which interfere with the communication of ideas. Format is incorrect.	The composition has some errors in clarity and/or grammatical expression. Format is not consistently correct throughout.	The composition is competent with few grammatical errors. Format is fairly consistent and written correctly.	The composition contains little to no errors in grammar. Format is correct throughout the paper.
-----	--	---	--	--	--

Appendix J: Rubric for Essays, Spring 2017

Writing Process: Using It Effectively	Satisfactory/ Unsatisfactory
<p>Assess your learning process this semester. Your self-assessment essay shows that you have thought about yourself as a reader, writer, and learner.</p> <p>Use the drafting process effectively. <u>First drafts</u> show that you spent time writing and developing initial ideas. <u>Subsequent drafts</u> show changes, for example additional information, a new or clearer arrangement of ideas, improved or more appropriate language.</p> <p>Drafts show that you have consulted with other readers (peers, tutors, your teacher) and considered their questions and suggestions.</p>	
IDEAS: Finding and Organizing Them	Satisfactory/ Unsatisfactory
<p>Explain/Analyze. Your essay should have a <u>clear thesis</u>, or guiding idea, that you <u>support with evidence</u> in your essay.</p> <p>Reading-Based Essay. You <u>use what you have read to support the point of your essay</u>. You choose appropriate quotations, paraphrases, details, and/or brief interpretations to support the ideas in your essay. You connect the reading to your own ideas about the topic.</p> <p>Development. You write enough to respond meaningfully to the topic and assignment. By the end of ESL 102, students should write at least three-page essays.</p> <p>Organize material. Your essays maintain a clear focus, use paragraphs to group related ideas together, and arrange paragraphs effectively.</p>	

CONVENTIONS: Editing and Proofreading	Satisfactory/ Unsatisfactory
<p>Basic mechanical competence. All essays have been proofread. You show competence in capitalization, punctuation, word order, verb tense, and spelling. Your vocabulary is adequate to convey your meaning.</p> <p>Presenting your work. Each draft includes a clear heading and drafts are presented in an organized manner.</p>	

Appendix K: Visual Interpretation Instructions No. 1, Spring 2017

Visual Interpretation Instructions (First Assignment # 1)

Due: In Class Tomorrow

(Thursday, 3/23/17)

Instead of creating a boring, verbal summary of the chapters you read for class, please create a “Visual Interpretation.”

A visual interpretation is intended to be very open-ended. You can combine both verbal responses with images to try and reveal your understanding of a specific moment in the story, a quotation, or a specific character(s). You can draw or you can use images from the internet. If you use an image from the internet you need to cite your source and you need to appropriate the image, which means you must make it your own by adding words or other visual elements to the original image.

You can focus on what you think are the story’s main ideas, or the most significant moments of a chapter. Try to do more than visually depict events or characters from the story. Visually explain what you understand about the story or characters. Go beyond and critically evaluate the story.

As yourself:

What is your opinion of these events and characters? What predictions can you make? What value do you place on the story? How do you understand the story?

The format of the visual interpretation can take any form. That's the big thing. You are free to illustrate and depict your ideas in any combination of verbal and visual forms. Your illustration can be basic and logical, or it can be abstract and conceptual. The only rule is that anyone viewing your visual interpretation should be able to figure out who/what it is about.

Play with Wordle

Step 1: Choose 5 different adjectives to describe the main character, Marcus from *Little Brother*. Write them down.

Step 2: Next, using the adjectives, write at least 5 or more sentences to describe Marcus. What kind of a person is he? Do you think he is a good kid or a bad kid? Or, can those words even accurately describe him? Type your sentences on a computer for the next step.

Step 3: Finally, go to www.wordle.net and type, or copy and paste your sentences and description of Marcus into the “create” box. Manipulate and change your wordle to appear in whatever style/color you like, but it should clearly represent both the character Marcus, and your opinion of him. You will need to be able to discuss why you formatted the wordle in whatever way you chose.

Appendix L: Visual Interpretation Instructions No. 2, Spring 2017

Visual Interpretation Instructions

Due: In Class Tomorrow or Facebook by Friday, 4/7/17

Instead of creating a boring, verbal summary of the chapters you read for class, please create a “Visual Interpretation.”

A visual interpretation is intended to be very open-ended. You can combine both verbal responses with images to try and reveal your understanding of a specific moment in the story, a quotation, or a specific character(s). You can draw, or you can use images from the internet. If you use an image from the internet you need to cite your source and you need to appropriate the image, which means you must make it your own by adding words or other visual elements to the original image.

You can focus on what you think are the story’s main ideas, or the most significant moments of a chapter.

Try to do more than visually depict events or characters from the story.

Visually explain what you understand about the story or characters.

Go beyond and critically evaluate the story.

Ask yourself:

What is your opinion of these events and characters? What predictions can you make?

What value do you place on the story? How do you understand the story?

The format of the visual interpretation can take any form. That's the big thing. You are free to illustrate and depict your ideas in any combination of verbal and visual forms. Your illustration can be basic and logical, or it can be abstract and conceptual. The only rule is that anyone viewing your visual interpretation should be able to figure out who/what it is about.

Appendix M: Rubric for Visual Interpretations, Spring 2017

Criteria	Teacher Comments
<p>Effort:</p> <p>The degree of attempt in completing the assignment or responding to query</p>	
<p>Insightfulness:</p> <p>Shows an accurate understanding of material/concepts/queries</p>	
<p>Correctness:</p> <p>Prevalence of mistakes in language, grammar, and/or abstract ideas related to the text or content</p>	

Appendix N: Rubric for Assessing Facebook Activities, Spring 2017

Criteria	Teacher Comments
<p>Effort:</p> <p>The degree of attempt in completing the assignment or responding to query</p>	
<p>Insightfulness:</p> <p>Shows an accurate understanding of material/concepts/queries</p>	
<p>Accuracy:</p> <p>Amount of mistakes in language, grammar, and/or abstract ideas related to the text or content</p>	

Appendix O: Post Interview Questions, Fall 2016

Dear ESL Learning Community Program Student:

I would like to learn about your experience in the ACE (Accelerated College ESL) Program.

Name _____ (Your responses will be kept private.)

In what country were you born?

What is your native language?

How many years have you lived in the United States?

If you have a job, how many hours a week are you working?

Linking

In our program, ESL was linked with content (History, Speech, Integrative Language Seminar, and Student Development) courses in the fall semester. In your opinion, how helpful was this linking of courses on a scale of 1 to 5 (5 being the most helpful).

Digital Story Work

Please rate the helpfulness of the digital story activity in this Program on a scale of 1 to 5 (5 being the most helpful). _____ Did creating your own digital story help you as a student? If so, how? What did you think of this assignment and the process of learning the steps to create a digital story? What do you think of your finished digital story?

Overall evaluation

How useful was it for you to work in a learning community with other students who went to the same classes for the entire semester?

Further Suggestions

What specific suggestions do you have to improve the ACE program based on your experience this Fall semester?

Appendix P: Visual Interpretation Interview Questions for All Students

ESL 101/102 – Fall 2016 – Spring 2017

In general, please briefly describe what specific assignments, activities, or other experiences you had of this course that helped you in your learning of the English Language. (You might discuss any of the following: weekly goals writing, drafting essays, doing research, class discussions, drafting speech outlines, creating visual interpretations, creating digital stories, conferencing with teachers, getting help from your peers and/or peer mentors, tutoring, reading lab, etc...)

- II. A.) Did the task of creating visual interpretations specifically help you with breaking down your reading and/or writing? Briefly explain.

 B.) Did creating visual interpretations help you to construct new meaning (comprehension) of the reading or in your writing? Briefly explain.
- III. A.) What was it like reading *The Hunger Games* in the Fall semester as compared to *Little Brother* in the Spring semester this year?

 B.) Was it different creating visual interpretations for these two books? Briefly explain.
- IV. Did you use any outside sources (internet, books, references) to help you create your visual interpretation? Briefly describe what kinds of sources you used. Why did you use these sources?
- V. How much time outside of class per week did it take you to complete your visual? (minutes, hours?) Did the amount of time you spent working on your visual interpretations change as the year went on?

Appendix Q: Exit Interview Questions, Fall 2016 to Spring 2017

- I. Describe an assignment and/or an activity from class this last semester or year and explain how it helped you with:
- II.
 - 1) Understanding the English language:
 - 2) Complex Ideas:
 - 3) Your own position as a college student or within society:
- III. Please describe and explain any specific assignments, activities, or experiences helped you with:
- IV.
 - 1.) Writing an essay:
 - 2.) Understanding what you read:
- V. Consider the ideas of “deconstructing” and “reconstructing.” How might these terms apply to your learning this past semester as it relates to your reading and writing in English?

Appendix R: Interview Questions for Sample Case Participants

Interview # 1

1. What is it like being a student in developmental English?
2. What was it like reading the course texts? (*Hunger Games* & *Little Brother*)
3. What other languages can you read, speak, and/or write in?
4. Do you feel different from other students at this college?
5. What about this class surprised you?
6. Can you give a specific example of something you experienced in the course that was difficult?
7. Can you explain (and elaborate) on what writing in English is like compared to writing in your native language?
8. Can you tell me about a time when something in our class or an assignment became easy for you?
9. How exactly did reading get easier for you over time?
10. Can you talk about your experience with visual art practices in the course?
11. How did visual art practices help you to better understand the reading?
12. What made your developmental English course different from your Freshmen composition course that you accelerated to the next semester?

Interview # 2

1. Did you enjoy or dislike making visual interpretations about your reading of *Little Brother*? Explain
2. Did making visual interpretations help you with writing and/or revising your essays about *Little Brother*? Explain.
3. What helped you create your visual interpretations? (Books, internet, friends, etc.) Explain.
4. Did the visual interpretations help you to express and depict more than just the facts/events of the story? Explain.
5. Do you think visual interpretations might help other students with reading and writing in English? Explain.